

The Northwestern
TERRA COTTA COMPANY
CHICAGO.

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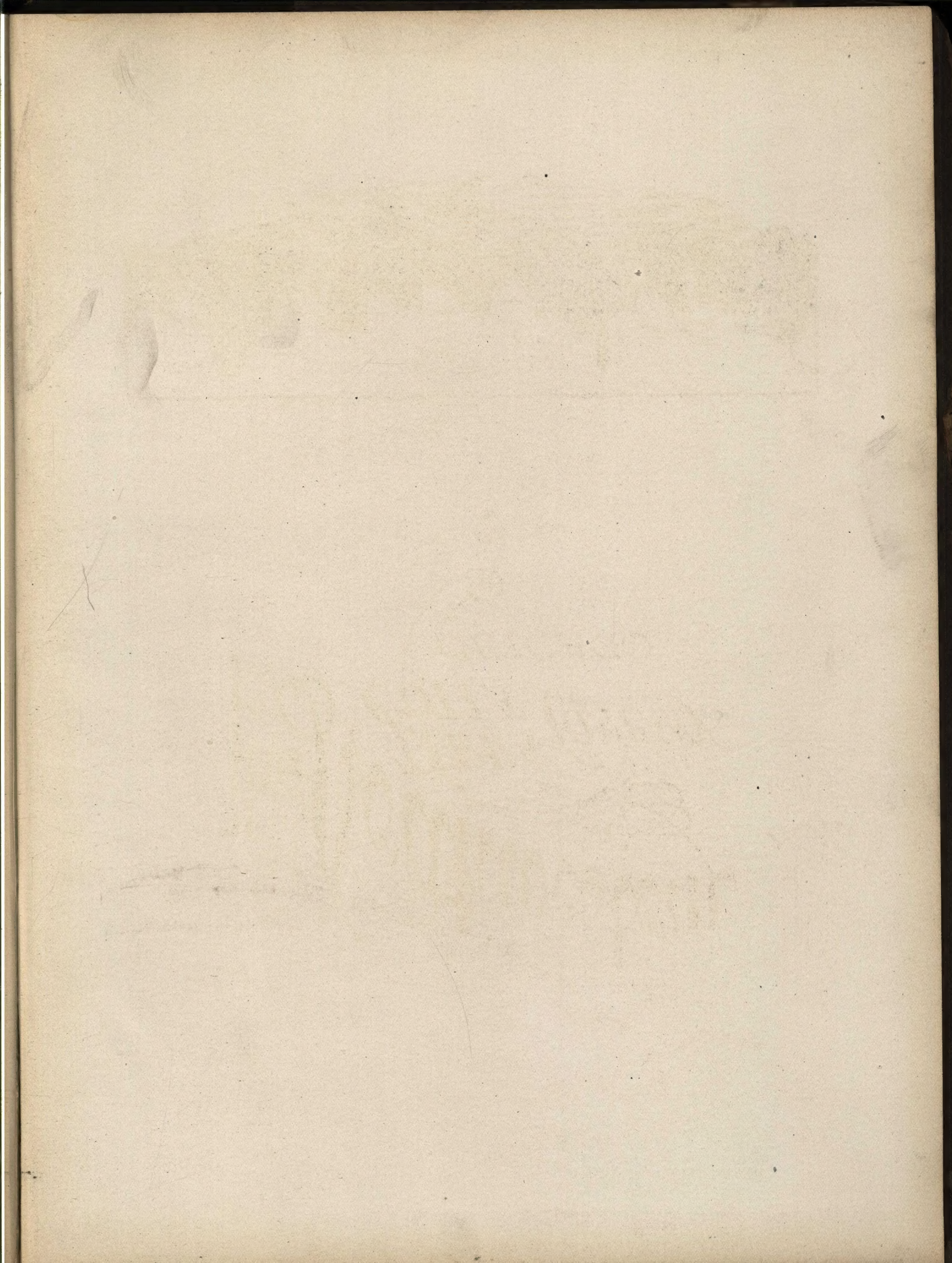
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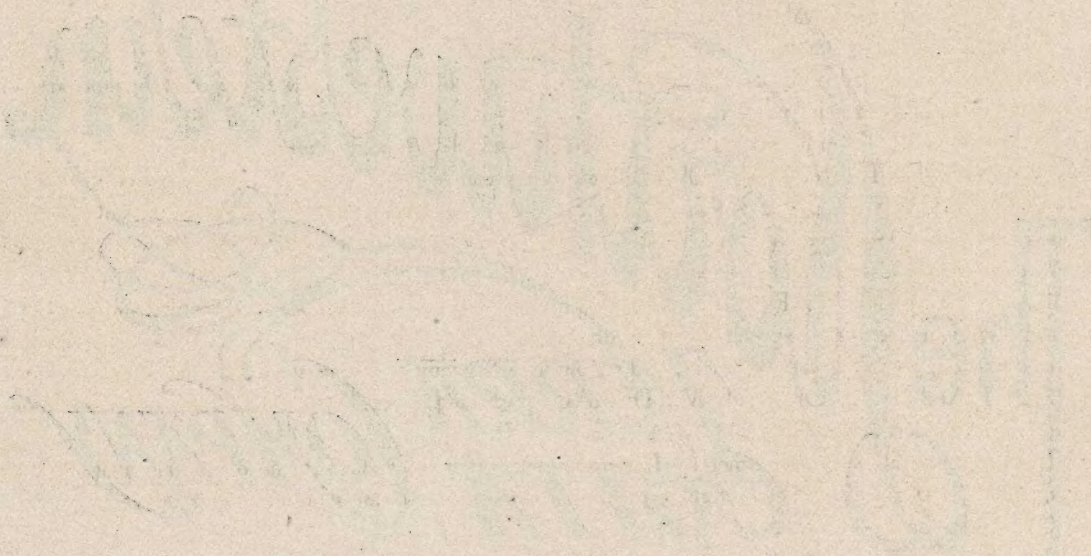
E. T. KIRKPATRICK & CO.
Nashville, Tenn.
Representing

Phone Main 2520

Office 31 Vanderbilt B.

The Northwestern
TERRA COTTA COMPANY
CHICAGO.

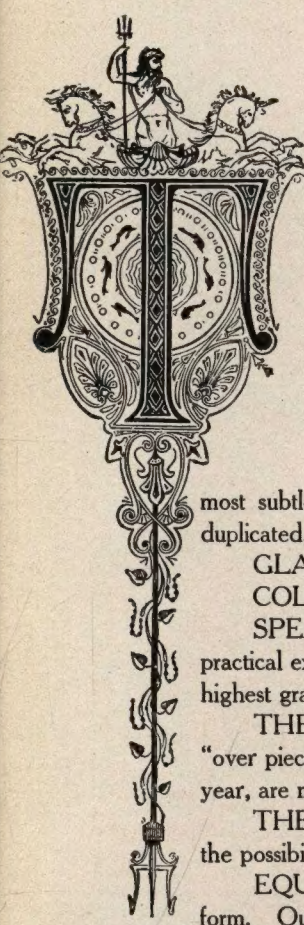




Faint, mirrored text, possibly a date or a short phrase, located below the main watermark area.



Preface



THE use of Architectural Terra Cotta has become general, and is firmly established in the principal cities of this country. If its superior qualities were generally understood, if it were known that it is not a mysterious compound, but simply architectural clay-ware; i. e., hollow brick made in all shapes and sizes from selected clay, progressive Architects and Manufacturers would find it easier to introduce it in the smaller cities.

The durability of terra cotta has been proven by numberless specimens, preserved to the present day, conveying records of the earliest nations known to history. Its effectiveness in absolutely protecting the steel skeletons of our "sky-scrapers" has been demonstrated on a large scale by the Baltimore fire. High compressive strength, combined with cleanness of the surface, and lightness, add to its practical value.

An endless variety of unfading colors, and the ease with which the soft clay, from which terra cotta is made, yields to the most subtle impulse of the sculptor, as well as the comparatively low cost at which the most delicate as well as the most vigorous ornament can be duplicated, make it the artistic building material par excellence.

GLAZED OR ENAMELED Terra Cotta is the ideal building material for smoky cities.

COLORISTIC TREATMENT of terra cotta will be a conspicuous feature in the American architecture of the future.

SPEAKING OF OUR OWN WORK AND WORKS. With the largest and best equipped plant, guided by thirty years of practical experience, assisted by the best talent in every department, and with the determination to excel, we have succeeded in producing the highest grade of Architectural Terra Cotta in all its varieties.

THE DURABILITY OF OUR WARE has been proven by buildings put up a quarter of a century ago and by the fact that piles of "over pieces" of standard and enameled ware exposed to the weather in the open yard, and covered and filled with ice and snow year after year, are now in perfect condition, without crazes or cracks, and supply us with many of the finest samples we submit with our proposals.

THE FLINT-LIKE HARDNESS OF OUR MATERIAL is indicated by its clear, metallic ring. Our methods of burning exclude the possibility of a single under-burned piece.

EQUAL CARE is exercised in every department. The result is perfect terra cotta, straight, everlasting, uniform in color, and artistic in form. Quality and promptness, and our never tiring efforts to please our patrons, made our reputation, and opened to us the market from coast to coast and from the Gulf to the Canadian Lakes.

THE PERFECTION OF OUR PRODUCT attracted the attention of European experts, and secured for us the highest awards in New Orleans, Chicago, and St. Louis.

At one time in 1905 we had the terra cotta for nearly a dozen UNITED STATES GOVERNMENT BUILDINGS IN WORK.

We call particular attention to the fact that all our work is CAREFULLY ASSEMBLED after leaving the kilns, checked up and fitted to exact sizes and close joints, so that no chisel need be used on it at the building, provided the proper care is taken by the setter and the dimensions of the building are correct.

WE PREFER TO ERECT OUR OWN WORK, especially on large and complicated jobs, and employ a large force of competent terra cotta setters for the purpose.

THE TIME REQUIRED FOR MANUFACTURING terra cotta from special designs varies from four weeks to three months, depending on the character of the work. Barring unavoidable accidents, delays are usually caused by failure to furnish complete working data at time order is placed. On the following page we call attention to a few points in this connection. We are always ready to make our own full size details, but must depend on others for carefully figured general drawings and iron diagrams.

WE PRESENT THIS CATALOG TO OUR PATRONS, not in an attempt to repeat or resell that which already has been done, but to show in some degree what has been accomplished, and the approved standard methods that have been evolved.

ON PAGE SEVEN WE SHOW AN ATTEMPT AT POLYCHROMATIC TREATMENT at our branch office in the Railway Exchange Building. We invite inspection to this room, with its walls built of inlaid faience in various colors. Page eleven shows a view of the ROTUNDA OF THE SAME BUILDING, which is executed in cream colored enameled terra cotta instead of marble which until now has predominated for such work. PAGE NINE SHOWS THE EMAMELED TERRA COTTA EXTERIOR OF THE SAME BUILDING. Further pages are devoted to photographs of a few of the buildings for which we furnished terra cotta since the publication of our previous catalog.

PAGES 53, 55, 57, 59, 61, 63 and 65 display practical methods of construction, which we think will be appreciated by the architectural profession.

WE HAVE STUDIED SKELETON CONSTRUCTION in connection with TERRA COTTA from its very inception. Our experience is at the disposal of our patrons.

PAGES 47, 49 and 51 show photographs of modeling. The designs will not be duplicated, except by permission of the respective architects.

THE LAST THREE PAGES SHOW COPINGS, CHIMNEY TOPS AND VASES for which we have the molds.

We keep in stock, in red and buff colors, ready for immediate shipment, some of the goods indicated on these sheets; but in most cases, especially when other colors are desired, we require from three to four weeks to fill an order. Any change from the dimensions, shapes, etc., given on these sheets, will increase the cost and the time required to manufacture. The prices given are for standard terra cotta. Extra charge will be made for all kinds of glazes and enamels, granite and fire flashed work. We make almost any color and finish ever produced in our line.

We omit the usual catalog sheets with all kinds of ornamental stock work, as it is impossible to meet even a small fraction of the ever varying demands, as to style and dimensions, of the long list of architectural features. When desired, we shall attempt to find stock molds approximately corresponding with designs submitted and will send photographs and drawings of such features as we have for approval.

We will take pleasure in welcoming at our works all those interested, and show them the latest and best in architectural terra cotta.

THE NORTHWESTERN TERRA-COTTA CO.

Please Read the Following Carefully. For Estimating.



UNLESS DIAGRAMS with schedules showing all the Terra Cotta required are given, do not fail to send complete general drawings and specifications, including all elevations, all floor plans and roof plan, Longitudinal and Transverse sections, also iron drawings, large scale drawings and details if available. COLOR distinctly all Terra Cotta on all elevations.

Indicate Terra Cotta concealed behind porches, railings, inside of entrances, and give returns, etc.

Conditions Upon Which Proposals Are Based.

1. If not otherwise specified, all estimates are based on Standard Terra Cotta.
2. All moldings will be so profiled as to draw from the molds, except where details submitted for estimating require special treatment.
3. If no details are furnished for estimating, and if the specifications contain nothing to the contrary, all panels, moldings, and ornaments of equal dimensions will be made from the same molds, respectively.
4. SOFFITS. All soffits will be made plain, if not otherwise indicated.
5. ORNAMENTS. Photographs of ornaments will be submitted for approval if desired.
6. JOINTING. We joint work in the customary and most practicable manner, if no special provisions are made in the specifications.
7. KEY JOINTS. None will be made except where clearly shown, or necessitated by the construction.
8. BEDS. If not otherwise mentioned, we shall reduce or increase beds in the wall according to our judgment.
9. BACKING UP. All our work is calculated to safely support the superincumbent weight under ordinary circumstances; but all Terra Cotta should be filled in with brick and mortar, thus forming a homogeneous mass with the wall. Use tight cement mortar joints for backing.
10. ANCHORS. No anchors will be furnished unless specially mentioned in the specifications, or where we do our own setting.
11. CONSTRUCTIONAL IRON. Such iron will not be supplied, except when specially mentioned in the specifications.
12. FINISH. If not otherwise instructed, we will use a light vertical dove finish, about eight lines to the inch and slightly irregular on all surfaces, except on ornaments and backgrounds of same.
13. LAP JOINTS. If not otherwise instructed, we shall make lap joints for all sills and coping, for all washes more than three (3) inches wide. For enameled ware we use raised joints.
14. TRANSOM BARS of small cross-section and over 24 inches long must be jointed, and ought to have iron supports.
15. RAILS for balustrades will be made to receive continuous steel of suitable shape and size.
16. DOWN SPOUTS. We will cut no holes for down spouts or conductors, except where shape, dimensions, and locations of such fixtures be given, and will allow one-half inch all around them for expansion by frost.
17. GUTTERS. We make gutter moldings of uniform cross-section; the pitch for metal gutter is to be formed by furring or cementing. Terra Cotta Gutters without a lining are not safe.

Information Required for Manufacturing.

18. FIGURES. We need plans, elevations, and sections, with complete lines of figured dimensions in all directions. Give measurements on wall line. Color out Terra Cotta on elevations.
19. DETAILS. Please state whether you will furnish full size details.
20. RETURNS. Where members return around side or rear, such returns should be shown and figured.
21. BRICK WORK. Send sample of brick, or dimensions of same. Give thickness of mortar joints. Remember that all except continuous brick piers are determined by size of brick used. Give full size detail of molded brick where in contact with Terra Cotta. Give projection of brick corbels.
22. OPENINGS. Give sizes, radii, and reveals. Where moldings, imposts, bases, or caps, return against frame, show how to finish against staff bead.
23. CIRCULAR BAYS. Give radii, chord, sizes of piers, openings and reveals. Say whether the frames are straight or circular in plan.
24. BAY WINDOWS. Give figures to determine angles.
25. COPING. Give thickness of walls.
26. GABLES. Establish pitch by figures.
27. CHIMNEYS. Give outside size, plan of flues and thickness of walls.
28. IRON LINTELS. Where these are used to support the Terra Cotta give section of iron and exact position by figures.
29. REIGLES. Show where reigles for metal flashing shall be cut.
30. COLOR. We have on hand a large variety of samples of standard colors, and many of enameled, and will forward samples for examination on application. If possible select color from such samples, and give us the number of same. When special colors are to be matched, we may require extra time for experimenting. Where more than one color is used, distinguish them in coloring elevation.

Skeleton Construction.

We shall be pleased to give clients all possible information as to Terra Cotta in connection with such construction, and will assume responsibility for work carried out according to our suggestions. Please remember that SHOP DRAWINGS of steel must be furnished before we can proceed with the work. These drawings to include framing plans, column drawings showing brackets that engage the Terra Cotta, and spandrel sections showing sizes of iron and giving location in figures. Pages 53, 55, 57, 59, 61, 63, and 65 of this catalogue contain much information bearing on this construction.



CITY OFFICE OF THE NORTHWESTERN TERRA COTTA CO.
 Fourteenth Floor—Railway Exchange Building
 CHICAGO, ILL.
 An example of Interior Decoration in Enamelled Terra Cotta
 Designed by F. P. Diakelberg, Architect

THE NORTHWESTERN TERRA-COTTA CO.



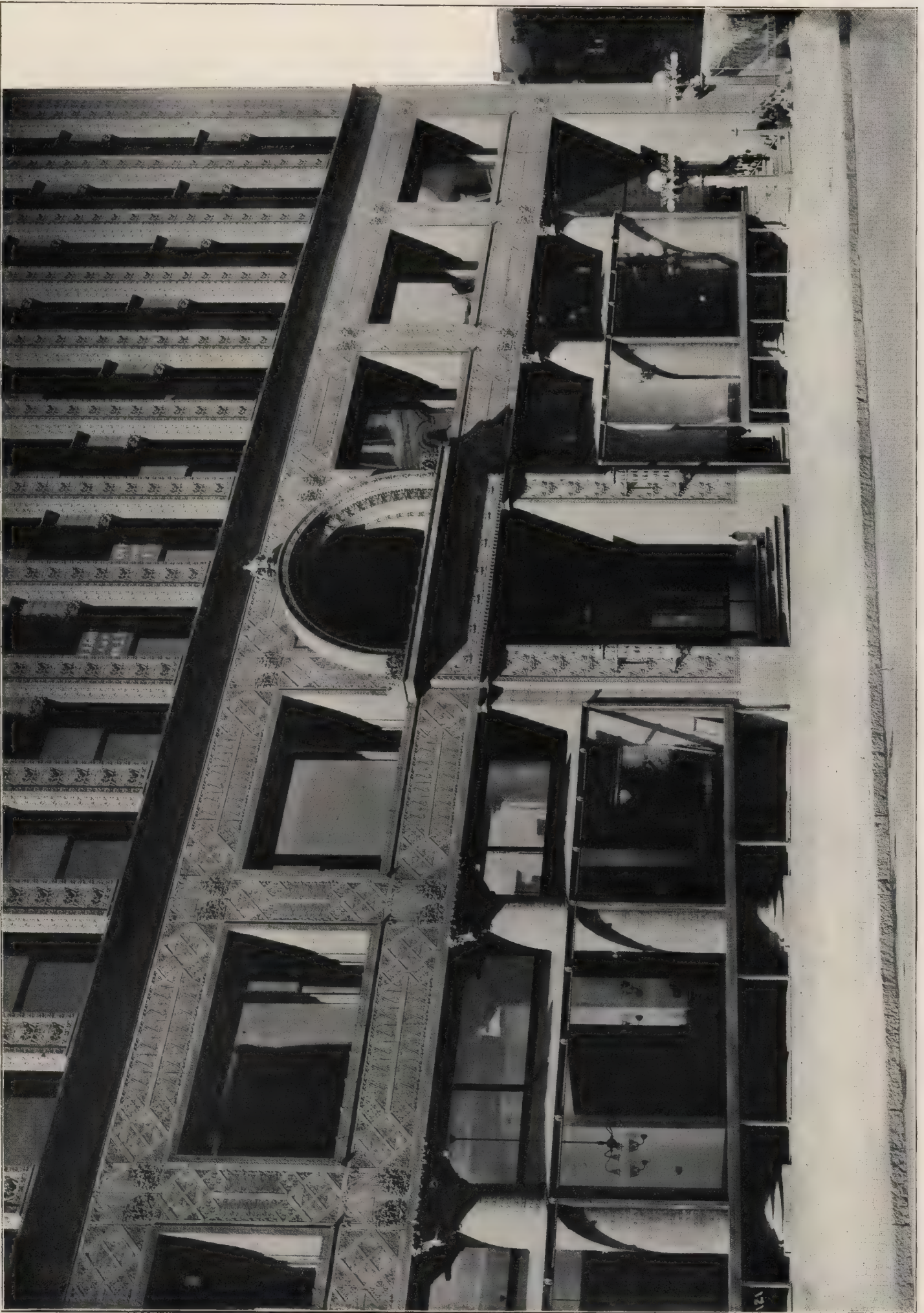
RAILWAY EXCHANGE BUILDING, CHICAGO, ILL.
Cream tinted Enameled Terra Cotta from sidewalk to cornice
Branch office of the Northwestern Terra Cotta Co., Room 1415
D. H. Burnham & Co., Architects





RAILWAY EXCHANGE BUILDING—Interior Entrance, Court and Main Staircase
Cream tinted Enameled Terra Cotta, same as exterior of building
D. H. Burnham & Co., Architects





GUARANTY BUILDING, BUFFALO, N. Y.—Now called Prudential Building
Messrs. Adler & Sullivan, Architects

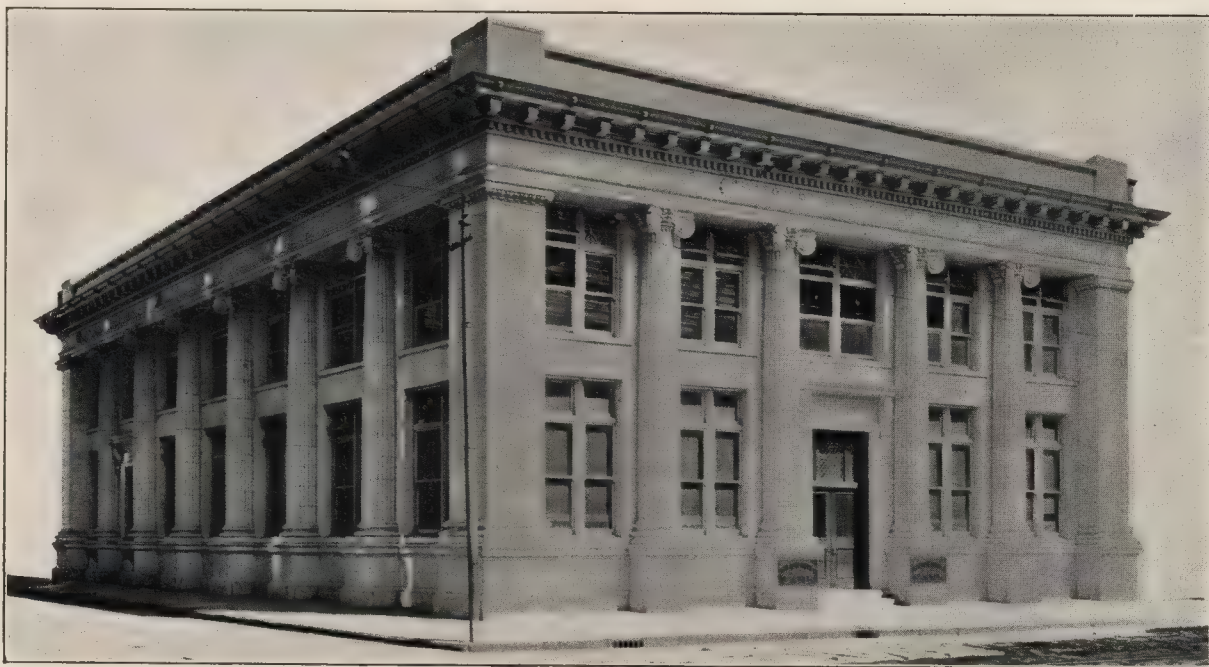
THE NORTHWESTERN TERRA-COTTA CO.



Grand Prize Pavilion at Louisiana Purchase Exposition, 1904
Cream Enameled Terra Cotta
Otto Zippwald, Architect



Pavilion, Exhibited at World's Fair, Chicago, 1893
Gold Medal—Light red impervious Terra Cotta
Arthur Heun, Architect



COMMERCIAL NATIONAL BANK BUILDING, New Orleans, La.—White Terra Cotta fronts
Thomas Sully, Architect

THE NORTHWESTERN TERRA-COTTA CO.



GREAT NORTHERN THEATRE, CHICAGO, ILL.
Entire front white Terra Cotta
D. H. Burnham & Co., Architects



WELLS BUILDING, MILWAUKEE, WIS.
Cream speckled dull Enameled Terra Cotta fronts
H. C. Koch & Son, Architects



UNION TRUST BUILDING, CINCINNATI, OHIO
Red and grey Terra Cotta
D. H. Burnham & Co., Architects



REPUBLIC BUILDING, CHICAGO, ILL.
White full Enameled Terra Cotta from sidewalk to cornice
Holabird & Roche, Architects

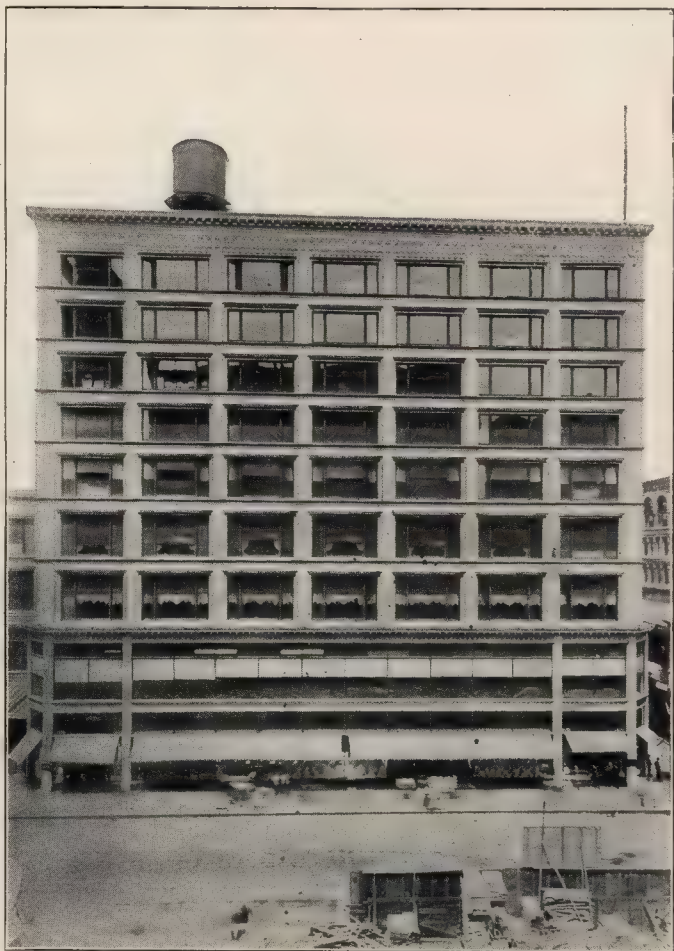
THE NORTHWESTERN TERRA-COTTA CO.



STEWART BUILDING, CHICAGO, ILL.
Lower stories green glaze; upper stories grey Terra Cotta
D. H. Burnham & Co., Architects



OLIVER BUILDING, PITTSBURG, PA.
Entire fronts light cream full Enameled Terra Cotta
D. H. Burnham & Co., Architects



MANDEL BROS. BUILDING, CHICAGO, ILL.
Terra Cotta fronts, light cream Enameled
Holabird & Roche, Architects

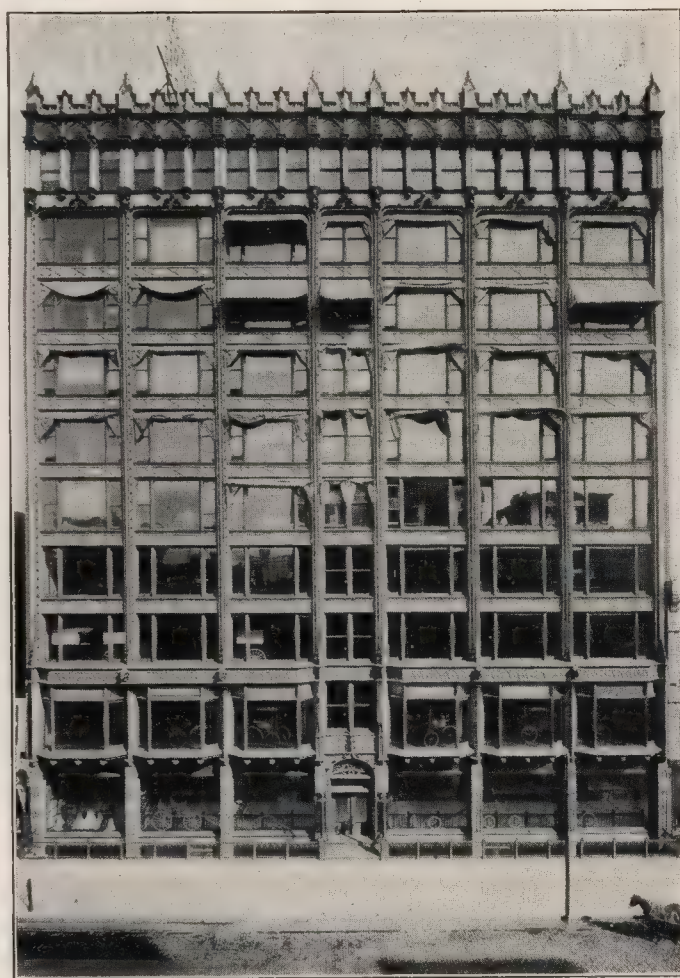


GIMBEL BUILDING, MILWAUKEE, WIS.
White Enameled Terra Cotta fronts
D. H. Burnham & Co., Architects

THE NORTHWESTERN TERRA-COTTA CO.



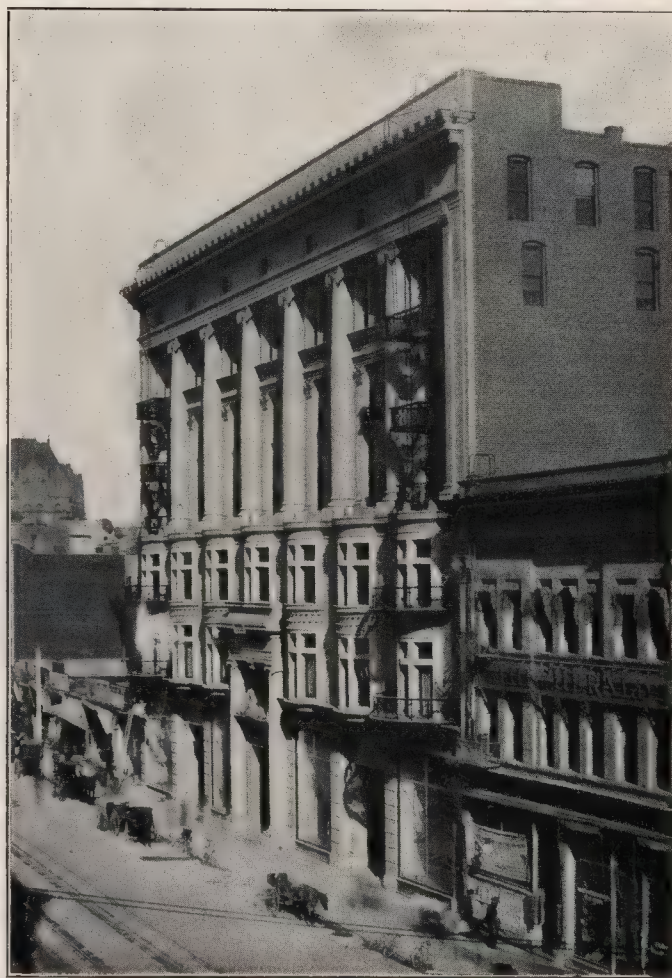
ZOCH BUILDING, PITTSBURG, PA.
Full Enameled Terra Cotta front
F. C. Sauer, Architect



STUDEBAKER BUILDING, CHICAGO, ILL.
Buff Terra Cotta front
S. S. Beman, Architect



LIVERPOOL and LONDON and GLOBE BLDG., NEW ORLEANS, LA.
Dark brown Terra Cotta
Thos. Sully & Co., Architects



CHAMBER OF COMMERCE BUILDING, LOS ANGELES, CAL.
Grey Terra Cotta
Wm. H. Allen, Architect

THE NORTHWESTERN TERRA-COTTA CO.



TULANE-NEWCOMB BLDG., NEW ORLEANS, LA.
Dull Enameled Terra Cotta
Andry & Bendernagel, Architects



FARMERS BANK BUILDING, PITTSBURG, PA.
Dull Enameled Terra Cotta
Alden & Harlow, Architects



HERMAN BUILDING, MILWAUKEE, WIS.
Brown Terra Cotta
Jenney & Mundie, Architects



UNION TRUST BUILDING, DETROIT, MICH.
Buff Terra Cotta
Donaldson & Meier, Architects

THE NORTHWESTERN TERRA-COTTA CO.



CENTRAL LAND COMPANY BUILDING, PITTSBURG, PA.
Red Terra Cotta
Alden & Harlow, Architects



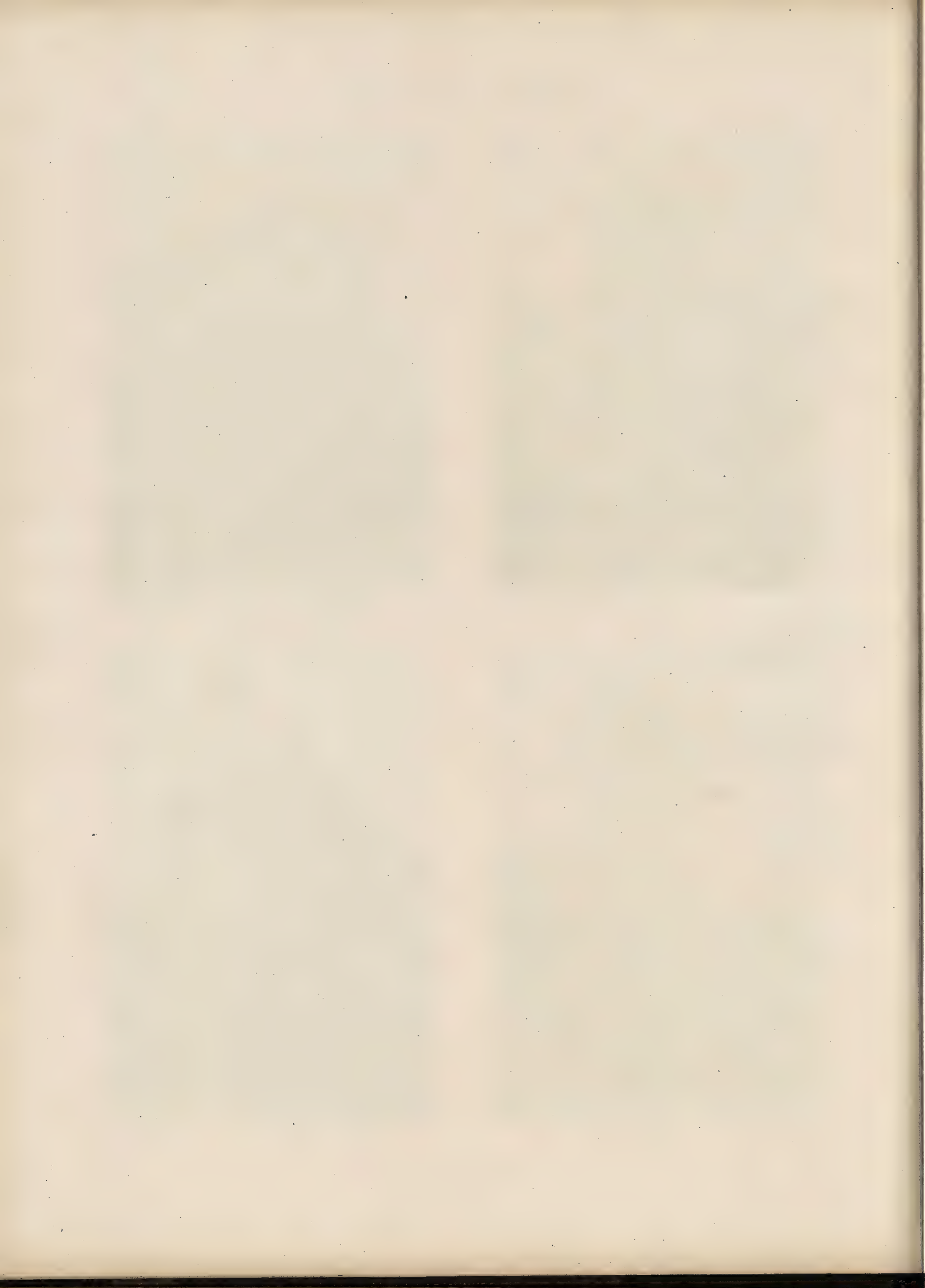
SCHLESINGER & MAYER BUILDING
Now Carson, Pirie, Scott & Co., Retail Store
Dull Enameled Terra Cotta fronts
Louis H. Sullivan, Architect



INGALLS BUILDING, CINCINNATI, OHIO
Enameled Terra Cotta
Elsner & Anderson, Architects



COLUMBUS MEMORIAL BUILDING, CHICAGO, ILL.
Pink Terra Cotta fronts
W. W. Boyington & Co., Architects



THE NORTHWESTERN TERRA-COTTA CO.



NATIONAL LIFE INSURANCE CO. BLDG., CHICAGO, ILL.
Impervious cream Terra Cotta
Jenney & Mundie, Architects



ORIENTAL BLOCK, SEATTLE, WASHINGTON
Terra Cotta Trimmings
Bebb & Mendel, Architects



RELIANCE BUILDING, CHICAGO, ILL.
Enameled Terra Cotta fronts
This was the first large building erected with Enameled fronts
D. H. Burnham & Co., Architects



HIBERNIA BANK and TRUST CO. BLDG., NEW ORLEANS, LA.
White Terra Cotta
D. H. Burnham & Co., Architects

THE NORTHWESTERN TERRA-COTTA CO.



ENTRANCE TO OLIVER BUILDING, PITTSBURG, PA.
Entire fronts full cream Enameled Terra Cotta
D. H. Burnham & Co., Architects



DOMES OF STATE HOUSE, JACKSON, MISS.
Grey Terra Cotta
Theo. C. Link, Architect



ENTRANCE TO BOYLSTON CHAMBERS, BOSTON, MASS.
Entire front light cream Enameled Terra Cotta
Clinton J. Warren, Architect



RESIDENCE OF J. R. TRUE, CHICAGO, ILL.
FRONT ENTRANCE. Material cream and yellow tinted Enameled Terra Cotta
Background of ornament, around doorway fire-gilt
Huehl & Schmid, Architects

THE NORTHWESTERN TERRA-COTTA CO.



MEDINAH TEMPLE, CHICAGO, ILL.
Greyish buff Terra Cotta trimmings
Beers, Clay & Dutton, Architects



TRIBUNE BUILDING (upper stories) CHICAGO, ILL.
Impervious light tinted grey Terra Cotta
Holabird & Roche, Architects



BOYLSTON CHAMBERS, BOSTON, MASS.
Entire front cream Enameled Terra Cotta
Clinton J. Warren, Architect



THE NORTHWESTERN TERRA-COTTA CO.



The Dominion Bank Bldg., Winnipeg, Man., Can.—Color, Portage Entry Stone
Darling & Pearson, Architects



U. S. Custom House and Post Office Building, Tampa, Fla.
Dull white Enamel Terra Cotta



Douglas House, Houghton, Mich.—White Terra Cotta
Henry L. Ottenheimer, Architect



Detroit Opera House, Detroit, Mich.—White Terra Cotta
Mason & Rice, J. M. Wood, A. W. Chittenden, Architects



Residence of C. M. Schwab—Light grey Terra Cotta
Longfellow, Alden & Harlow, Architects



Residence of J. R. True, Chicago, Ill.—Enameled Terra Cotta—two tints
Huehl & Schmid, Architects



Residence of W. D. Hofius, Seattle, Wash.—White Terra Cotta
A. W. Spalding, Architect



Public Library, Erie, Pa.—Standard Terra Cotta
Alden & Harlow, Architects

THE NORTHWESTERN TERRA-COTTA CO.



Margaretta School, Pittsburg, Pa.—Dull Enameled Terra Cotta
C. M. Bartberger, Architect



East Liberty Library, Pittsburg, Pa.—White dull Enameled Terra Cotta
Alden & Harlow, Architects



Euclid Avenue Station, Cleveland, O.
Exterior Terra Cotta white, Interior Terra Cotta cream Enameled
D. H. Burnham & Co., Architects



Union Passenger Station, Grand Rapids, Mich.—White Terra Cotta
D. H. Burnham & Co., Architects



U. S. P. O. & Court House, Fergus Falls, Minn.—Grey Terra Cotta
James Knox Taylor, Supervising Architect



State National Bank, Texarkana, Ark.—Grey Terra Cotta
Sanguinet & Staats, Architects



U. S. P. O., Butte, Mont.—Grey Terra Cotta
James Knox Taylor, Supervising Architect



The American Insurance Co., Rockford, Ill.—White Enameled Terra Cotta
Howard Shaw, Architect

THE NORTHWESTERN TERRA-COTTA CO.



MABLEY BUILDING, CHANGED TO "MAJESTIC," DETROIT, MICH.
White Terra Cotta
D. H. Burnham & Co., Architects



FRICK ANNEX, PITTSBURG, PA.
Enameled Terra Cotta
D. H. Burnham & Co., Architects



FIRST NATIONAL BANK, CINCINNATI, OHIO
Terra Cotta trimmings, court Enameled
D. H. Burnham & Co., Architects



MAJESTIC BUILDING, CHICAGO, ILL.
Cream Enameled Terra Cotta front
E. R. Krause, Architect

THE NORTHWESTERN TERRA-COTTA CO.



GERMAN BANK BUILDING, DUBUQUE, IA.
Dull Enameled Terra Cotta
W. G. Williamson & John Spencer, Architects



ROYAL RESTAURANT, PITTSBURG, PA.
Entire front, dull Enameled Terra Cotta
Alden & Harlow, Architects



R. R. STATION, TROY, N. Y.
Interior view—Variegated Green Glaze
Reed & Stem, Architects



ENTRANCE TO GREAT NORTHERN THEATRE, CHICAGO, ILL.
White Terra Cotta
D. H. Burnham & Co., Architects

THE NORTHWESTERN TERRA-COTTA CO.



GUARANTEE BUILDING, BUFFALO, N. Y.
Name changed to Prudential Building
Light red Terra Cotta fronts
Adler & Sullivan, Architects



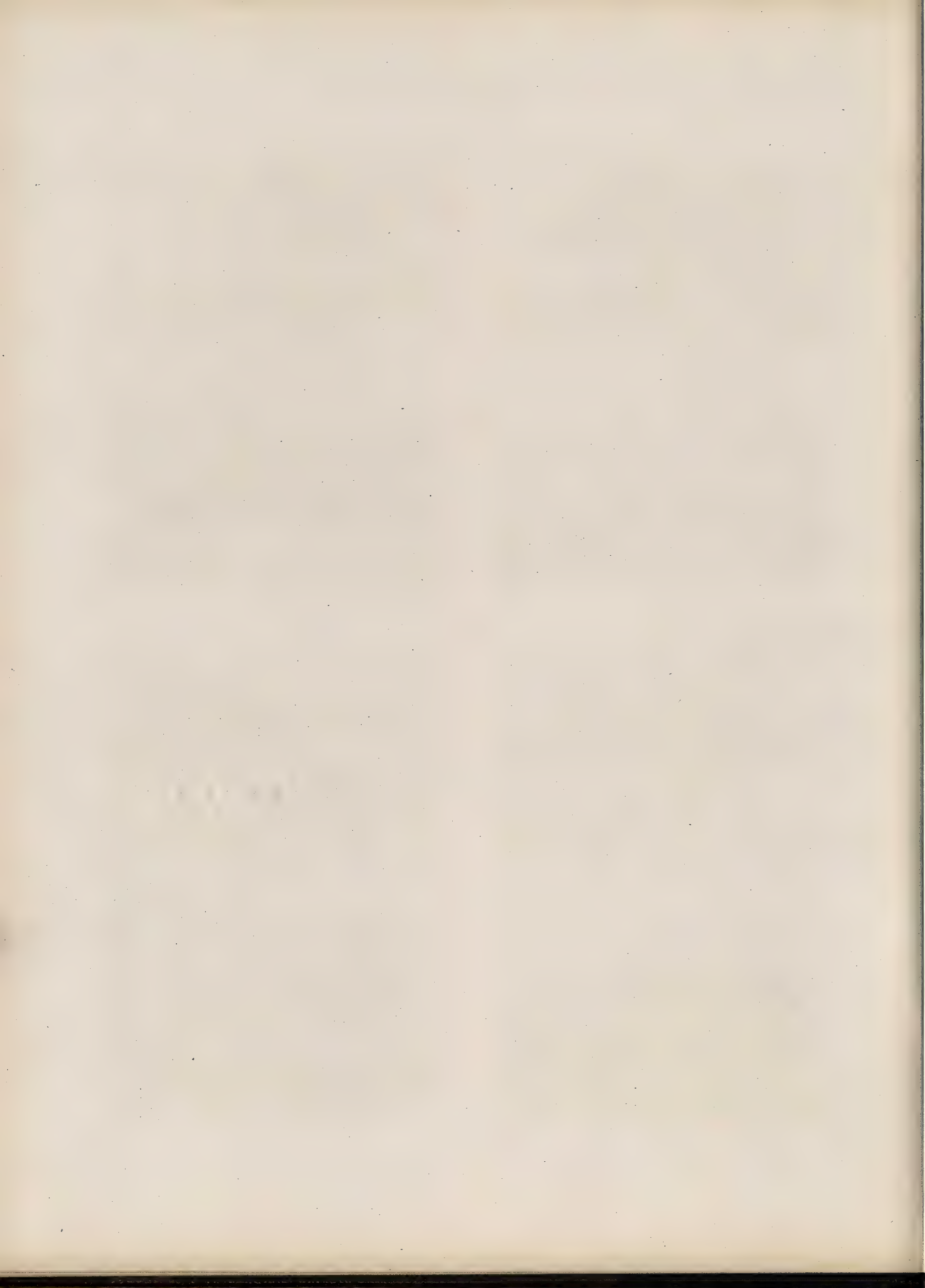
UNION BANK BUILDING, WINNIPEG, MAN., CAN.
Bluish grey Terra Cotta
Darling & Pearson, Architects



THE COLUMBUS SAVINGS and TRUST CO. BLDG., COLUMBUS, O.
Fire Flashed Terra Cotta
Frank L. Packard, Architect



FIRST NATIONAL BANK BUILDING, HOUSTON, TEX.
Grey Terra Cotta
Sanguinet & Staats, Architects



THE NORTHWESTERN TERRA-COTTA CO.



Wood Theatre, Kansas City, Mo.—White Terra Cotta
Louis Curtiss, Architect



U. S. P. O., Beaumont, Tex.—Grey Terra Cotta
James Knox Taylor, Supervising Architect



Orphan Asylum, Chicago, Ill. — Grey Terra Cotta
Shepley, Rutan & Coolidge, Architects



Capt. Pabst's Residence, Milwaukee, Wis.—Grey Terra Cotta
Ferry & Clas, Architects



Library for State Normal School, Emporia, Kas.—Grey Terra Cotta
Mauran, Russell & Garden, Architects



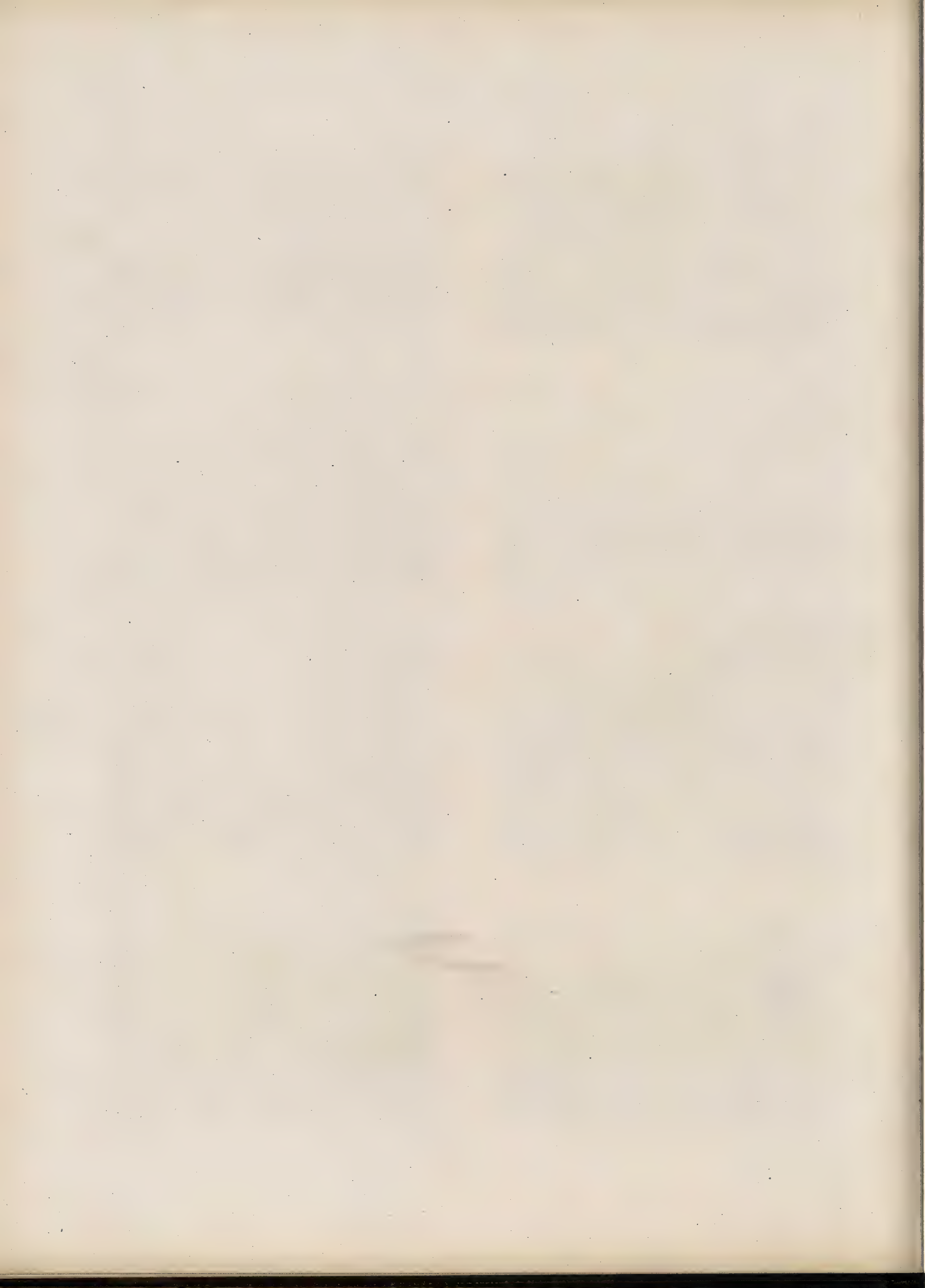
Chas. Greve, Apartment Bldg., Chicago, Ill.—Enameled Terra Cotta
E. R. Krause, Architect



U. S. P. O., Greenville, Tenn.—Grey Terra Cotta
James Knox Taylor, Supervising Architect



St. Charles Theatre, New Orleans, La.—White Terra Cotta
Favrot & Livaudais, Architects



THE NORTHWESTERN TERRA-COTTA CO.



MAJESTIC THEATRE (lower stories), CHICAGO, ILL.
Entire front Enameled Terra Cotta
E. R. Krause, Architect



MACHESNEY BUILDING, PITTSBURG, PA.
Grey Impervious Terra Cotta
Thos. H. Scott, Architect



IOWA TELEPHONE CO. BUILDING, SIOUX CITY, IA.
Cream Terra Cotta
Wilfred W. Beach, Architect

THE NORTHWESTERN TERRA-COTTA CO.



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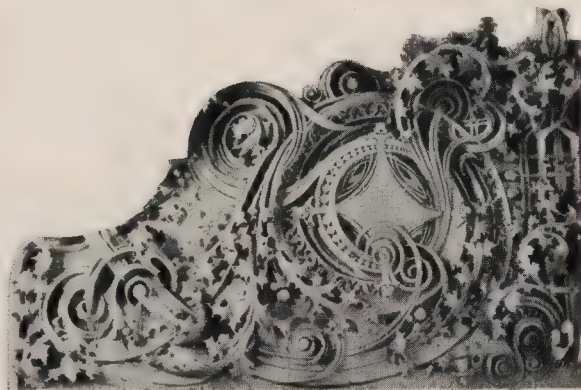
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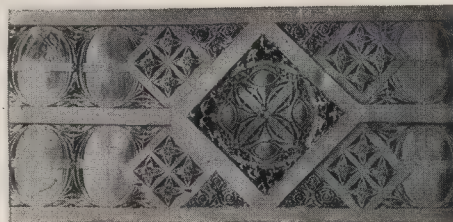
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THE NORTHWESTERN TERRA-COTTA CO.



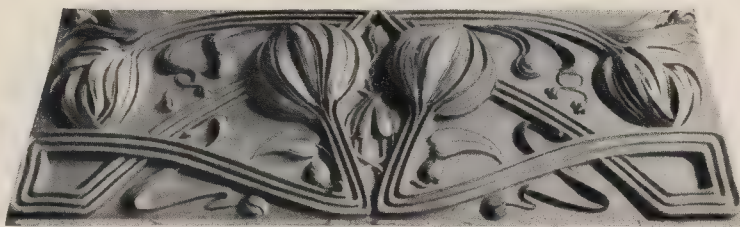
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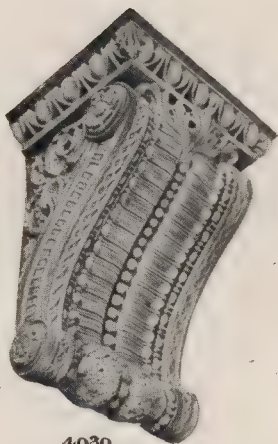
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E. T. KIRKPATRICK & CO.
Nashville, Tenn.
Representing

THE NORTHWESTERN TERRA-COTTA CO.



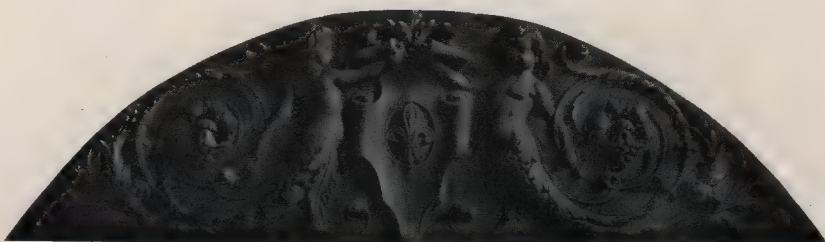
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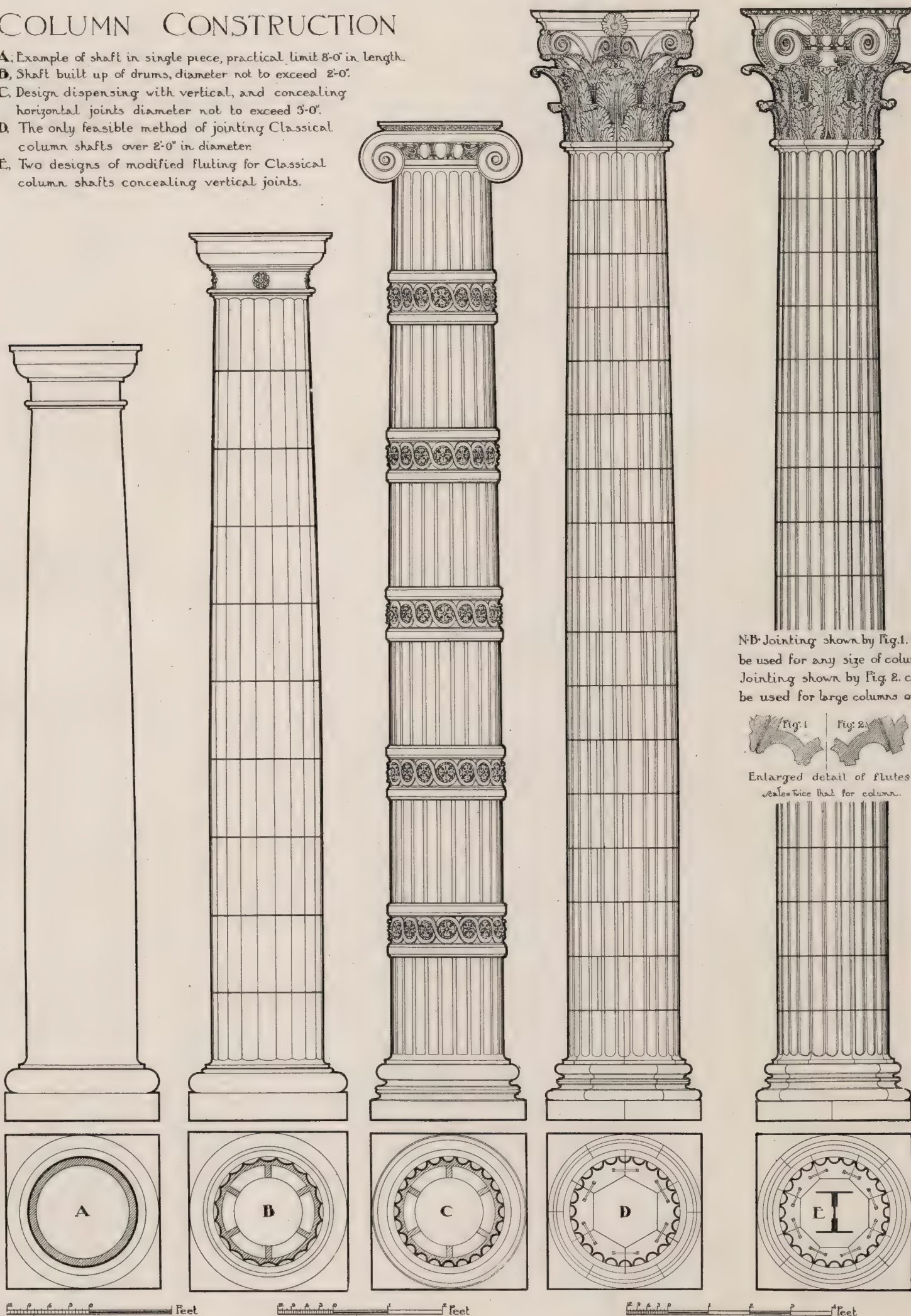
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COLUMN CONSTRUCTION

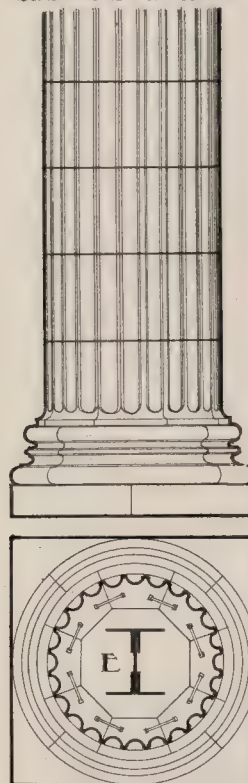
- A. Example of shaft in single piece, practical limit 8'-0" in length.
- B. Shaft built up of drums, diameter not to exceed 2'-0".
- C. Design dispensing with vertical, and concealing horizontal joints diameter not to exceed 3'-0".
- D. The only feasible method of jointing Classical column shafts over 2'-0" in diameter.
- E. Two designs of modified fluting for Classical column shafts concealing vertical joints.



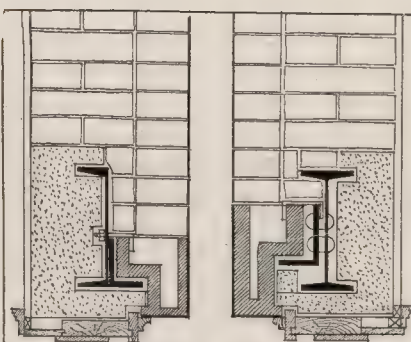
N.B. Jointing shown by Fig. 1. may be used for any size of columns. Jointing shown by Fig. 2. can be used for large columns only.



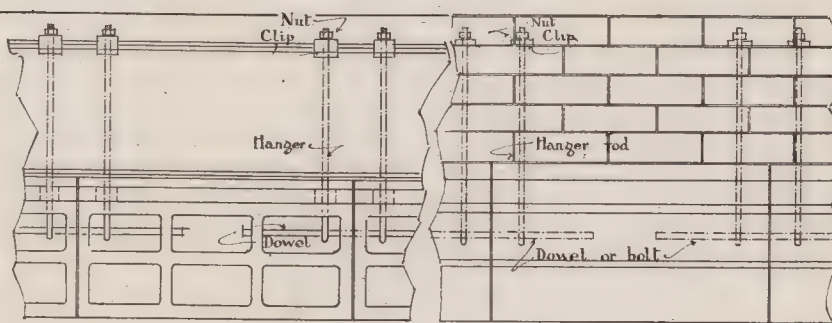
Enlarged detail of flutes
scale twice that for column.



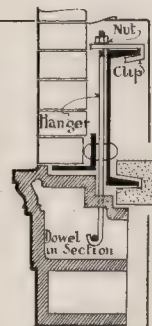
THE NORTHWESTERN TERRA-COTTA CO.



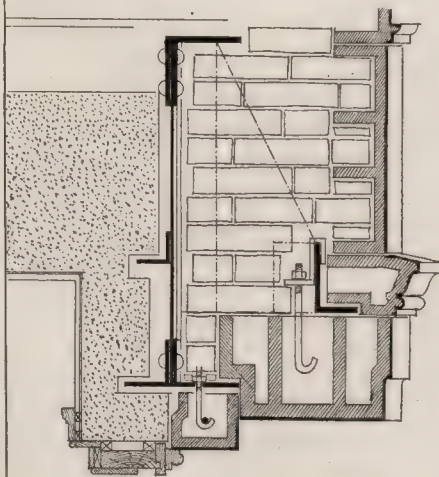
Two examples showing treatment of 4" reveal ;
One anchored thro' channel web the other hooked
over top of angle which is separated from beam.



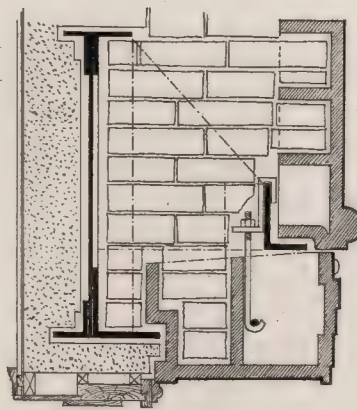
Rear and Front Elevations of Lintel ,
Showing method of hanging & explain-
ing functions of clips, dowels, hangers, etc .



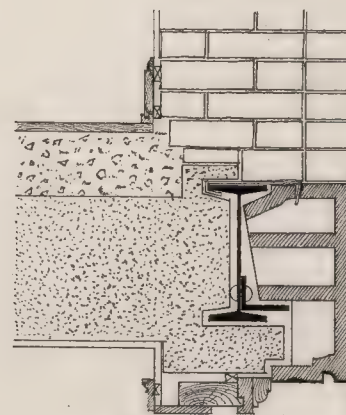
Section
Note shelf for
brickwork



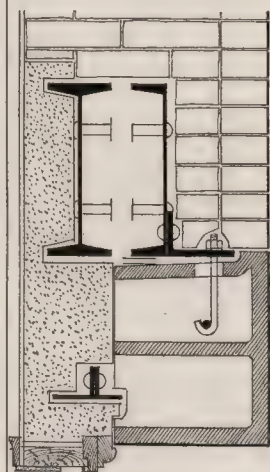
Example showing combined
use of shelf bearing & rod
suspension - Double Lintel



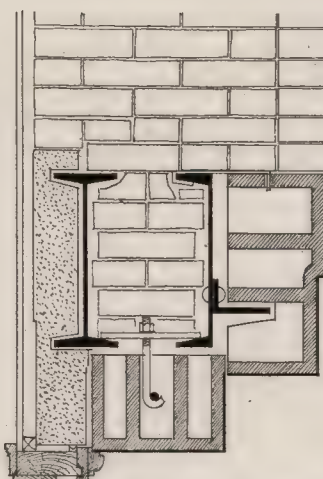
Single Lintel resting both on
shelves & hooks the material above
the Lintel having a shelf bearing



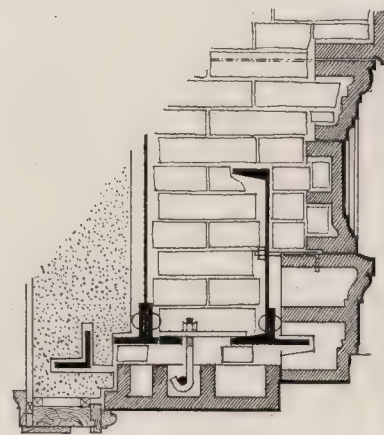
Lintel with shelf bearing with
anchor clamped over top flange
of beam - Note arrangement of
staff head for preventing injury to
T.C. by deflection of beam



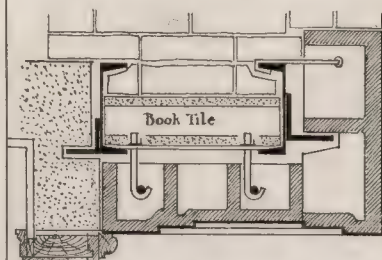
Example showing lintel
suspended from shelf;-
this shelf supporting brickwork



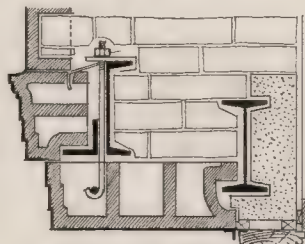
Double Lintel. One with shelf bearing being
anchored to top flange of channel & the other
hung by means of hangers



Example showing shelf bearing
anchored through channel web, &
Soffit hung by means of hangers



Example showing suspended
Soffit, with face of lintel
bedded on shelf, and anchored
to top flange of channel



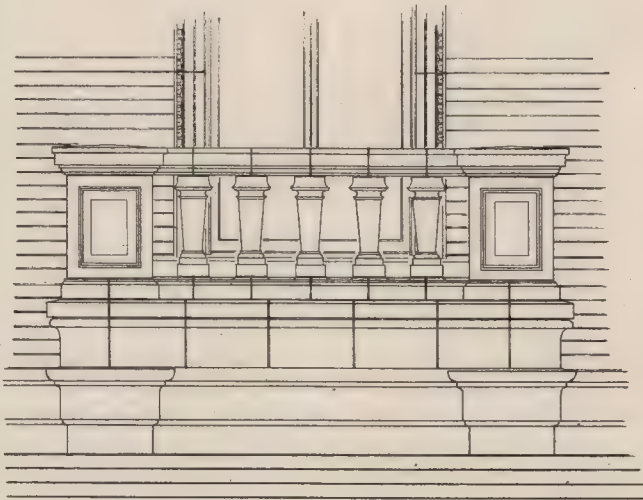
The soffit in this case is
both suspended and bedded
on beam flange the upper
course having a shelf bearing

SPECIMENS OF
LINTEL CONSTRUCTION
SHOWING VARIOUS
METHODS OF
SUPPORTING, HANGING
AND ANCHORING.

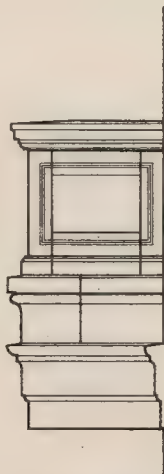
Inches 12 9 6 3 0 1 2 Feet



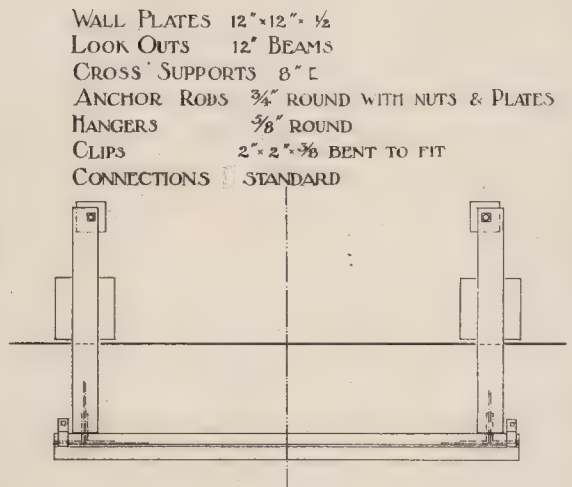
THE NORTHWESTERN TERRA-COTTA CO.



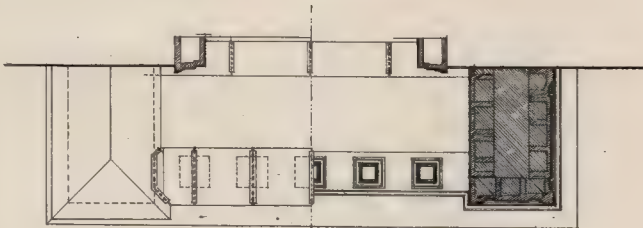
FRONT ELEVATION



SIDE VIEW

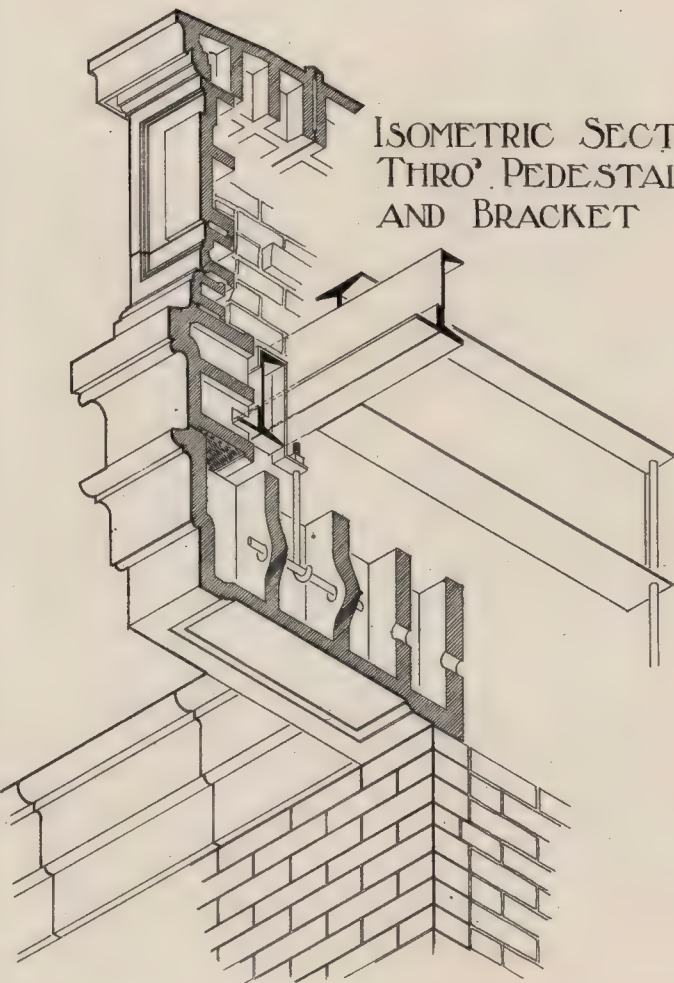
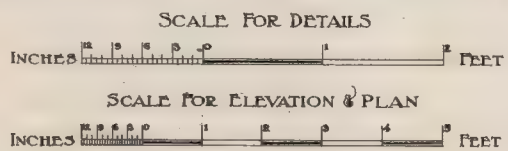


PLAN OF STEEL FRAME



PLAN

BALCONY CONSTRUCTION



ISOMETRIC SECTION
THRO' PEDESTAL
AND BRACKET

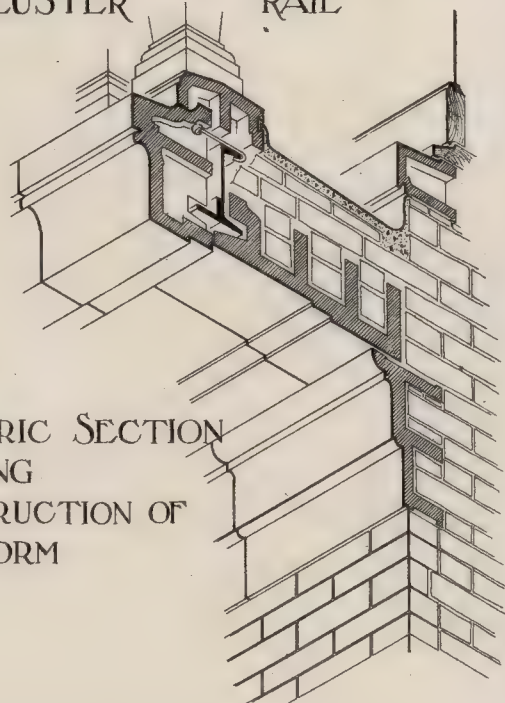


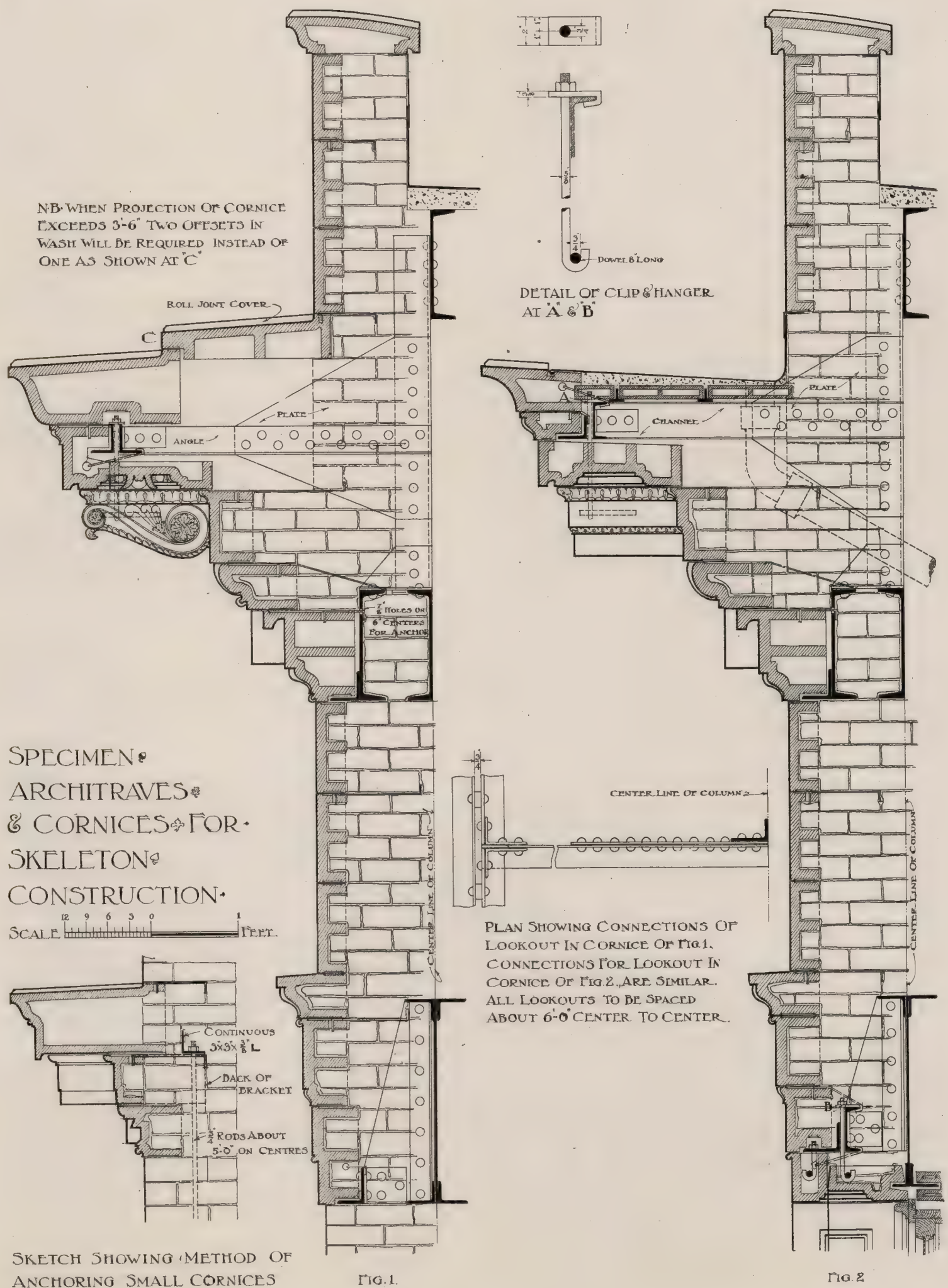
SECTION THRO'
BALUSTER

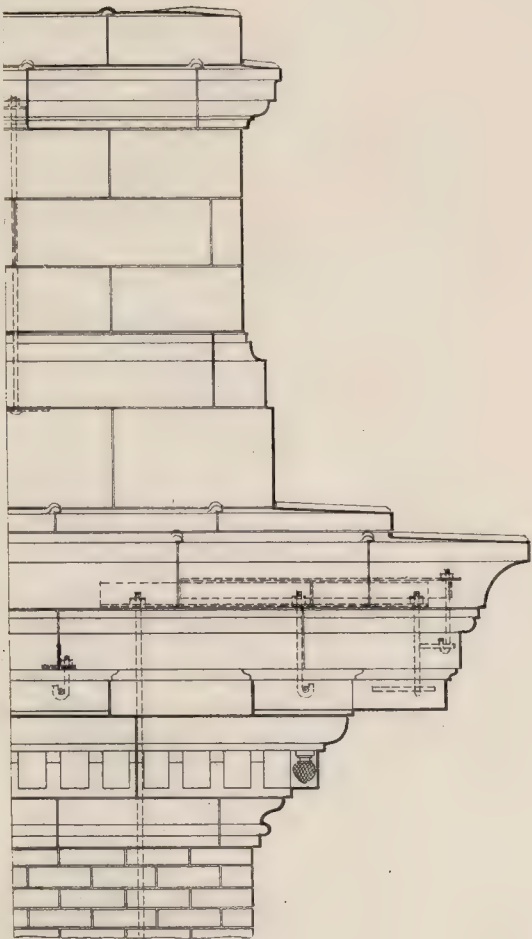


SECTION THRO'
RAIL

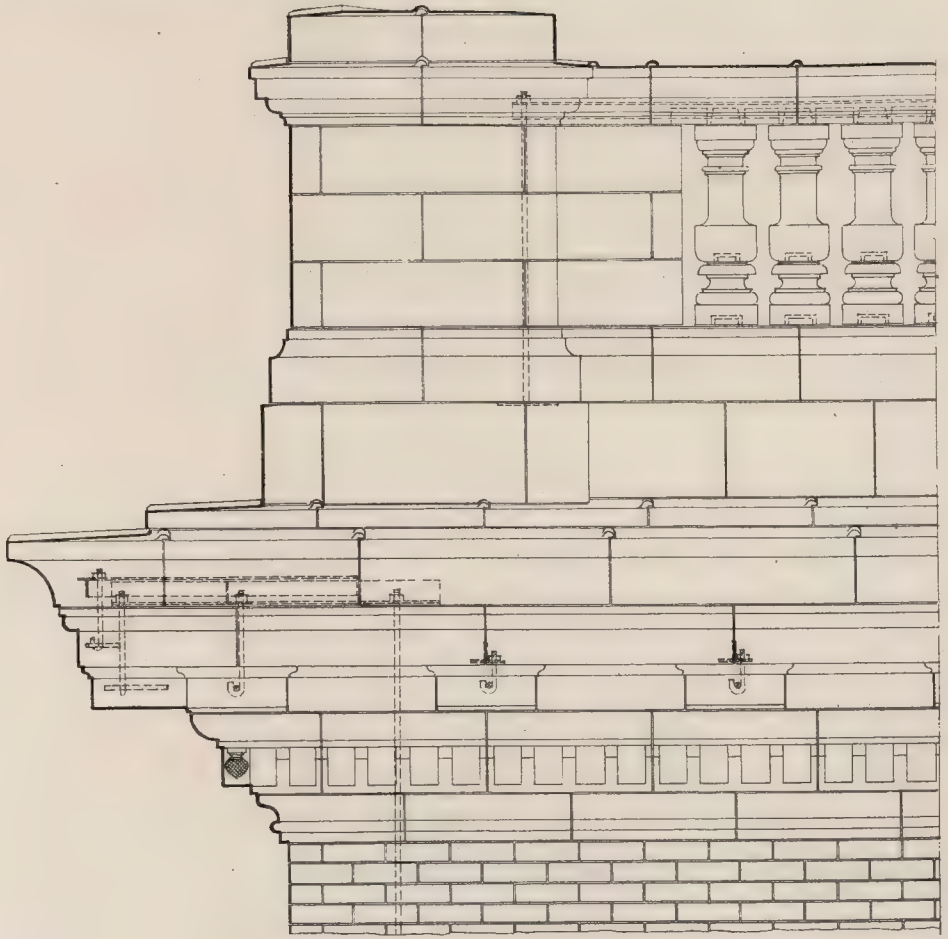
ISOMETRIC SECTION
SHOWING
CONSTRUCTION OF
PLATFORM



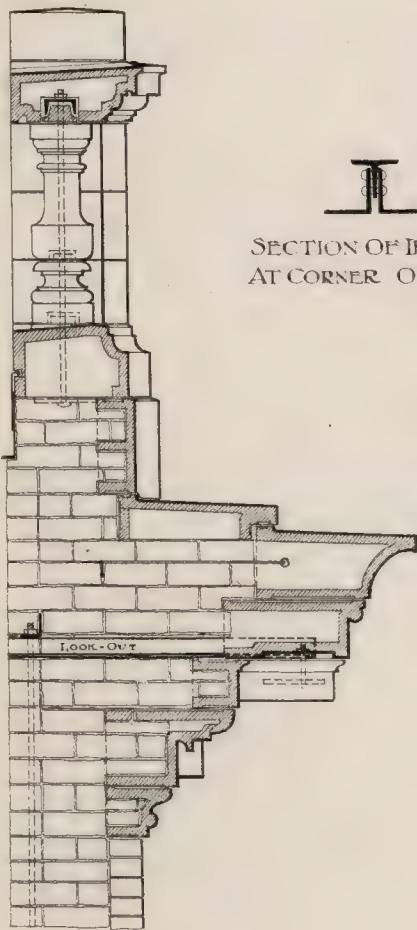




RETURN

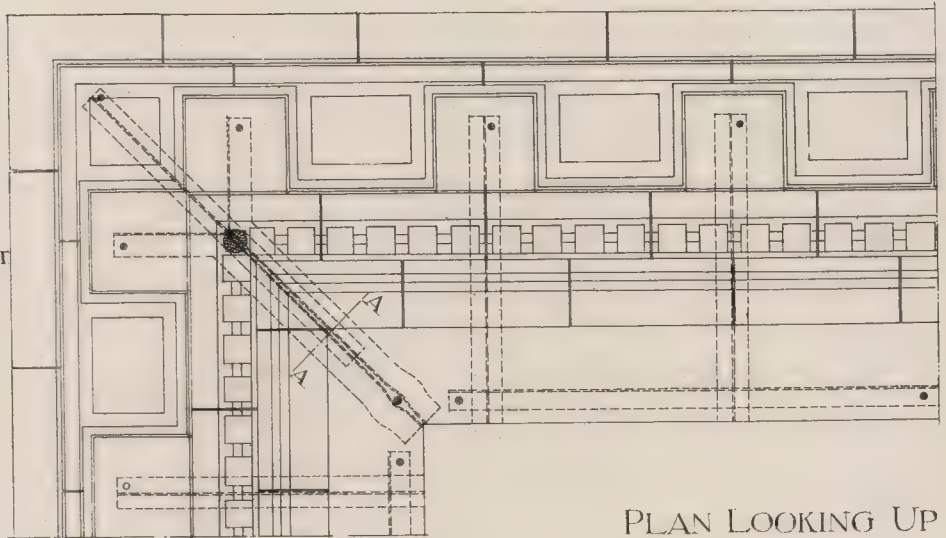


FRONT ELEVATION



SECTION

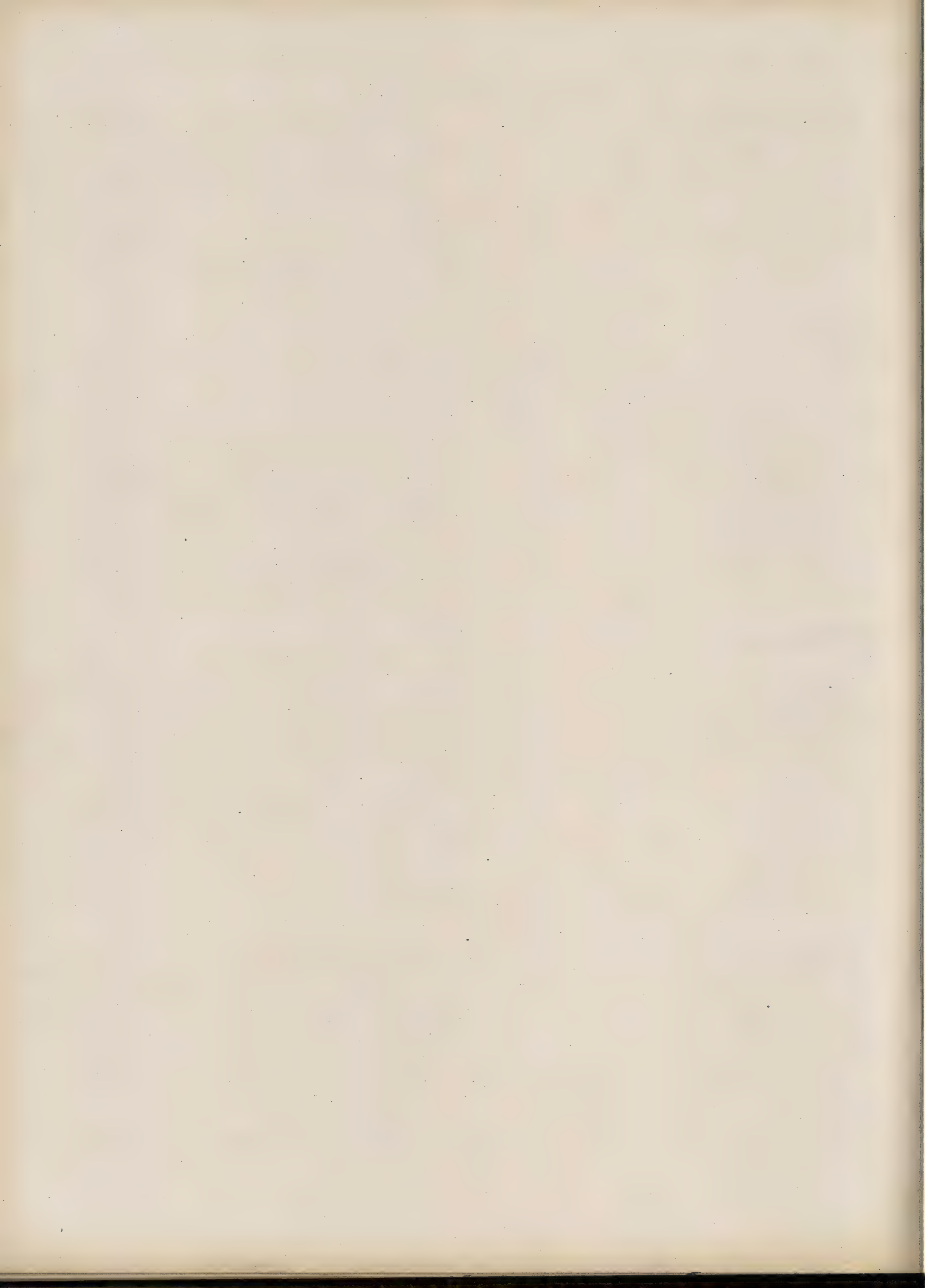
SECTION OF IRON SUPPORT
AT CORNER ON LINE 'AA'



PLAN LOOKING UP

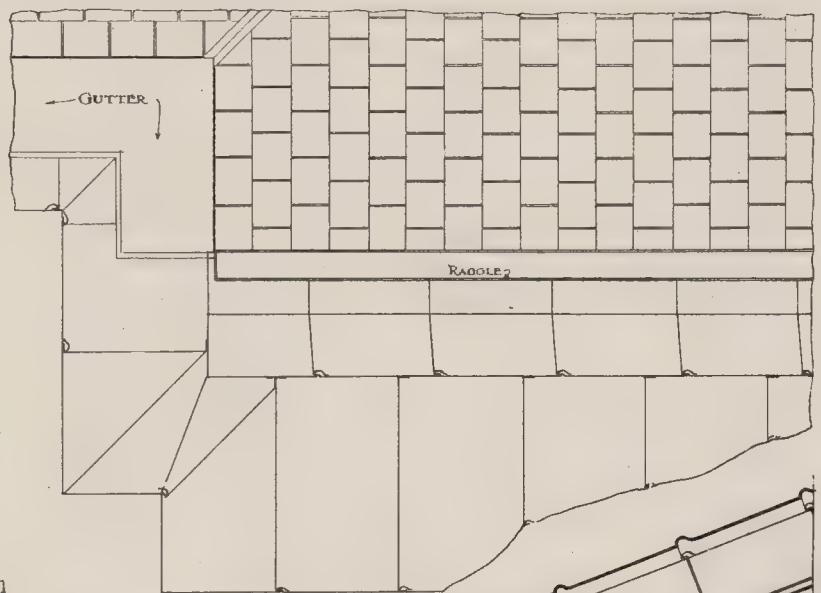
DETAILS OF CORNICE & BALUSTRADE
SHOWING
CORNER CONSTRUCTION
SUPPORT OF MODILLIONS
& CONSTRUCTION OF
BALUSTER RAIL.

SCALE 12 9 6 3 0 1 2 3 4 5 6 FEET

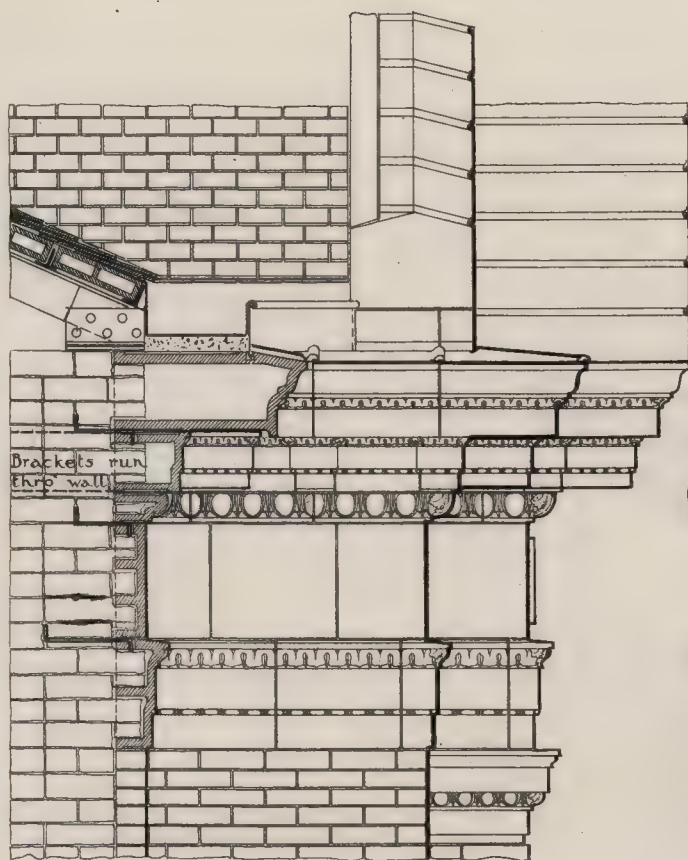


PEDIMENT DETAILS
SHOWING
ARCHITRAVE & SOFFIT
SUPPORT AT CORNERS
TYPICAL CORNICE WITH
RAKE & GUTTER.

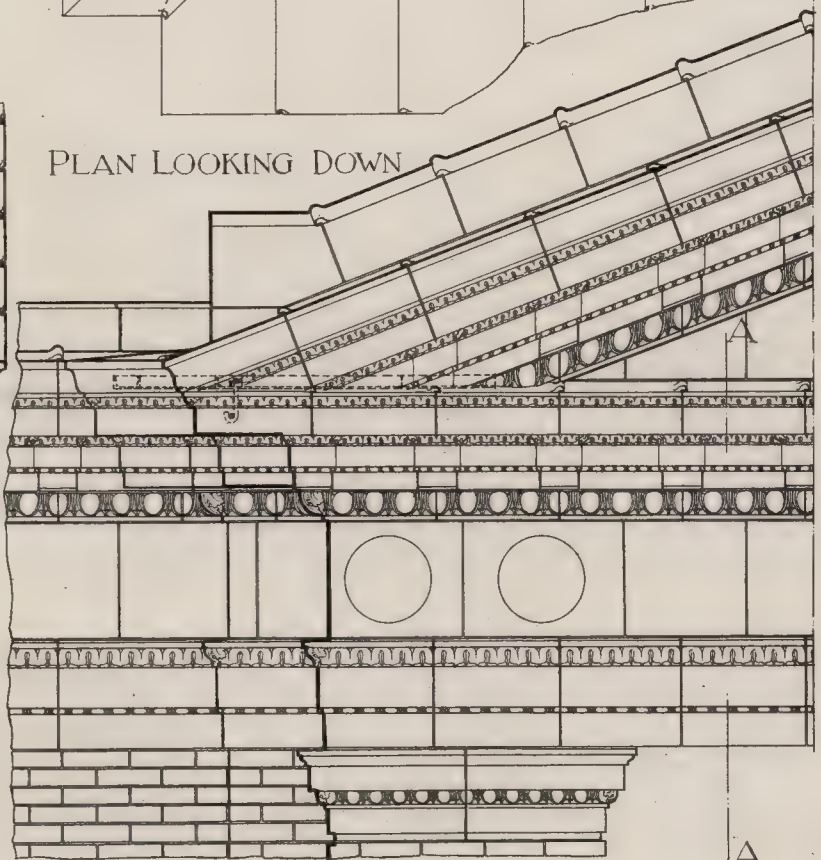
SCALE 12 9 6 3 0 1 2 3 FEET.



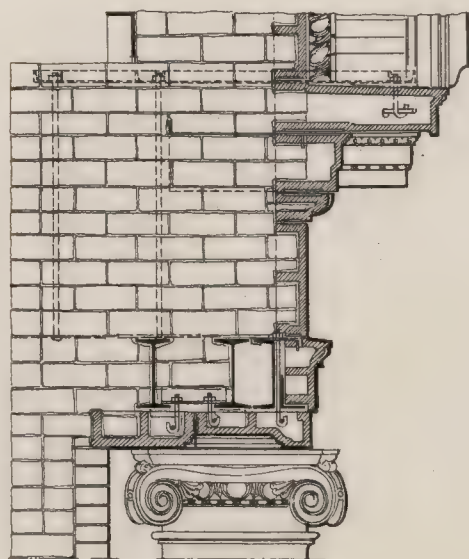
PLAN LOOKING DOWN



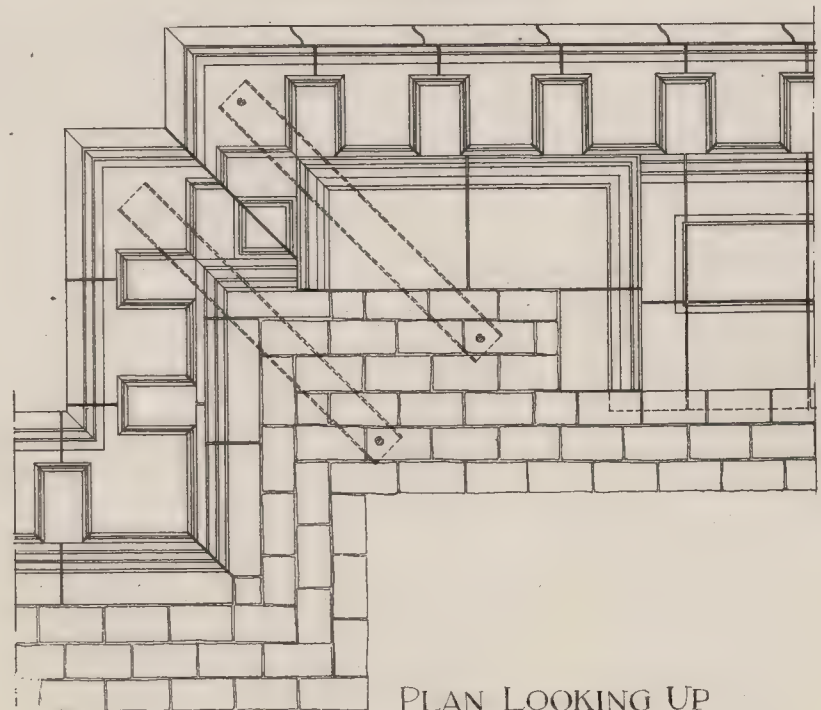
ELEVATION OF RETURN.



FRONT ELEVATION.



SECTION AA



PLAN LOOKING UP

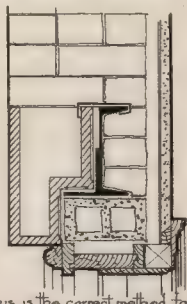


COMPARISON OF SOME METHODS OF CONSTRUCTION

12 9 6 3 0 1 2 FEET.
Scale for all sketches if not otherwise marked.



When lintels are supported on a wall coming close to the face the slightest settlement will cause the staff bead to press up against the terra cotta and break it off as shown. If the horizontal leg of the angle is made much shorter as at A the danger of breaking will be considerably less.



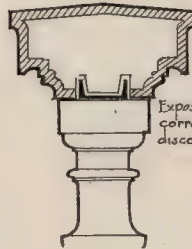
This is the correct method for supporting lintels of this kind.



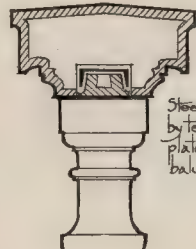
Joint in arches are bad and should be avoided. The slightest settlement will cause the voussoirs to break as shown.



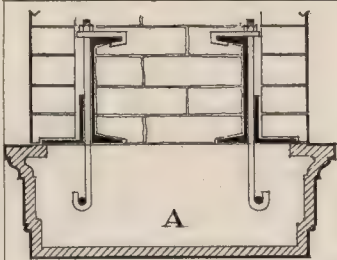
This is the correct method for joining arches. In case of shallow arches with wide spans the voussoirs may be prevented from slipping by using metal dowels as shown at A and B.



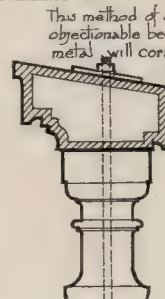
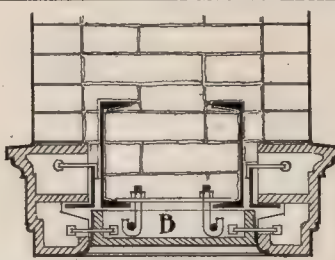
Exposed steel will corrode and discolor terra cotta.



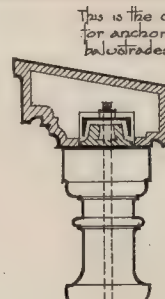
Steel protected by terra cotta plates between balusters.



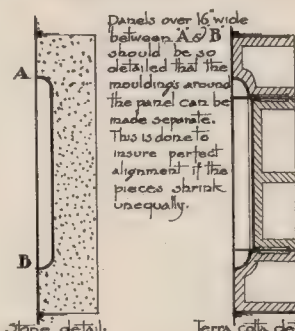
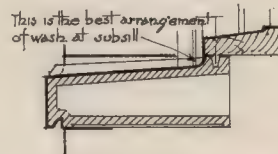
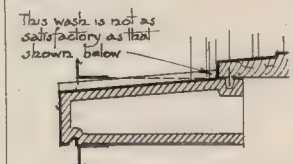
Wide soffits as at A should be cut up and paneled as shown at B to insure perfect alignment if pieces shrink unequally.



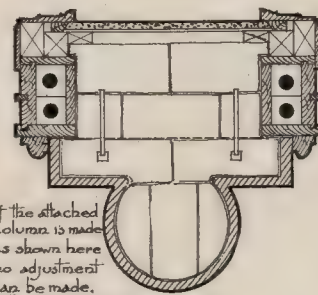
This method of anchoring is objectionable because the metal will corrode and water will penetrate into coping and balustrade.



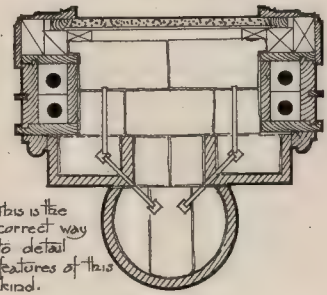
This is the correct method for anchoring terra cotta balustrades.



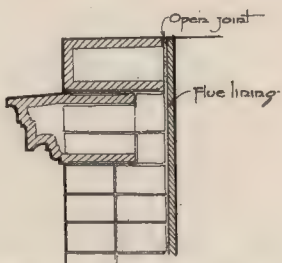
Panels over 16" wide between A & B should be so detailed that the moldings around the panel can be made separate. This is done to insure perfect alignment if the pieces shrink unequally.



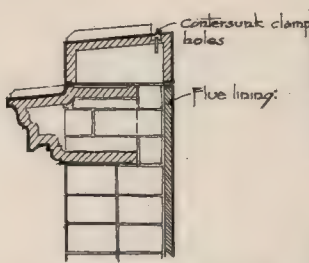
If the attached column is made as shown here no adjustment can be made. If the pieces shrink unequally an unsightly wavy line will result.



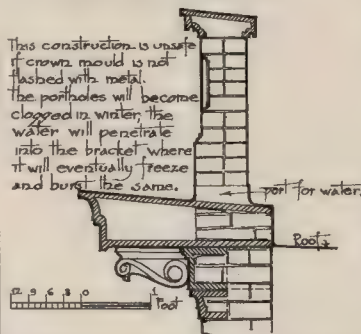
This is the correct way to detail features of this kind.



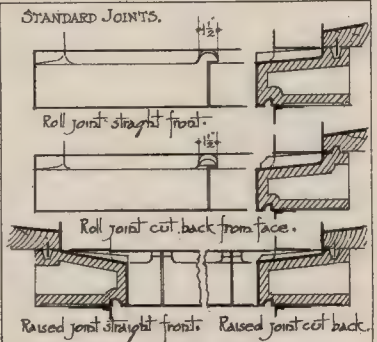
Customary detail for chimney coping.



Correct detail for chimney coping.



This construction is unsafe if crown mould is not flashed with metal. The portholes will become clogged in winter, the water will penetrate into the bracket where it will eventually freeze and burst the same.



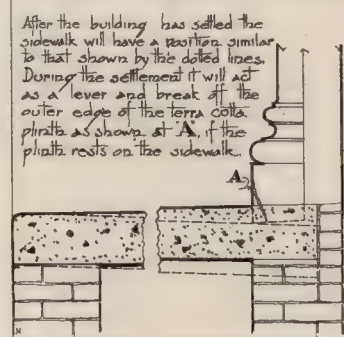
STANDARD JOINTS.

Roll joint straight front.

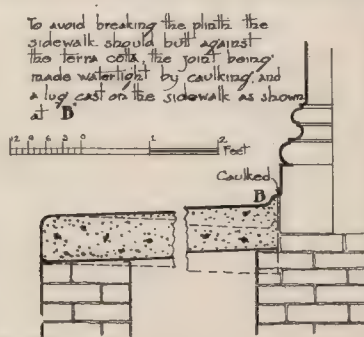
Roll joint cut back from face.

Raised joint straight front.

Raised joint cut back.

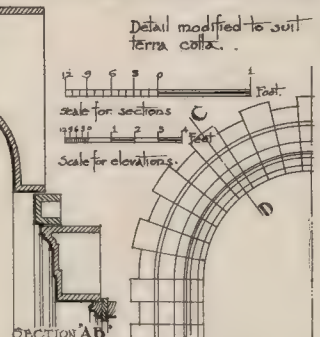
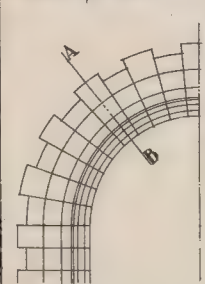


After the building has settled the sidewalk will have a reaction similar to that shown by the dotted lines. During the settlement it will act as a lever and break off the outer edge of the terra cotta plate as shown at A. If the plate rests on the sidewalk.



To avoid breaking the plate, the sidewalk should be built against the terra cotta, the joint being made watertight by caulking, and a lug cast on the sidewalk as shown at B.

Large arches as generally detailed for stone.



Detail modified to suit terra cotta.

SECTION AB

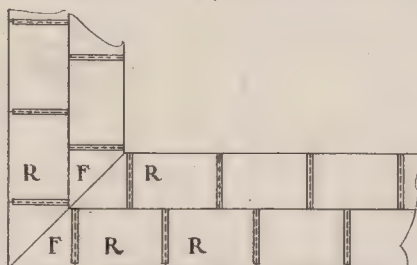
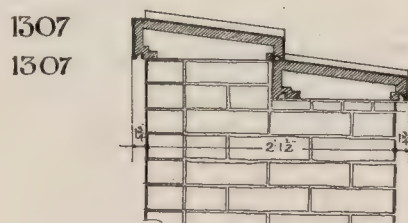
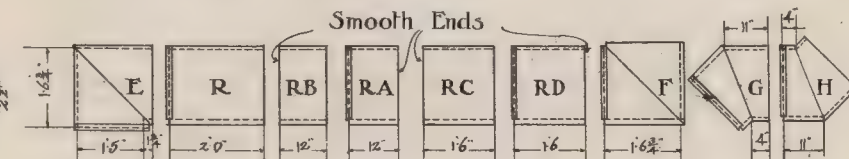
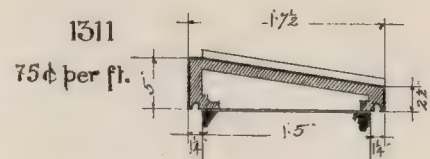
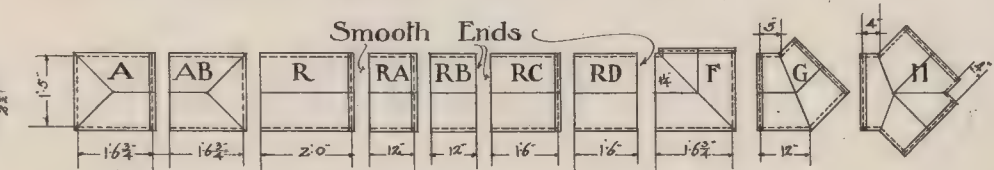
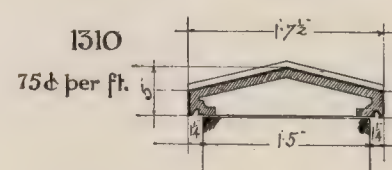
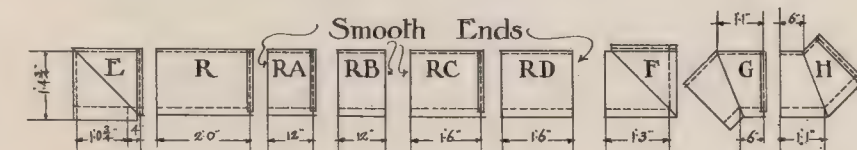
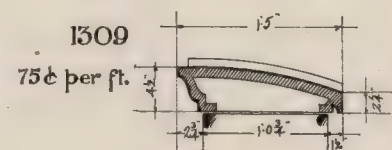
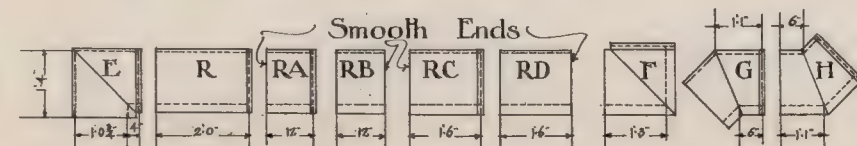
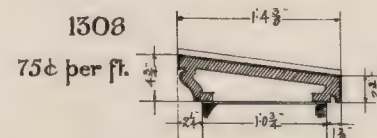
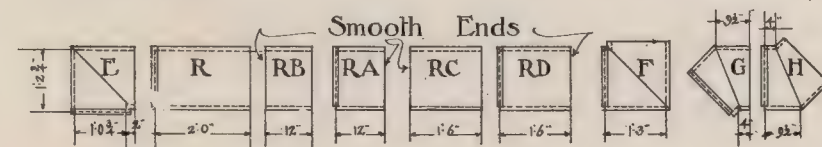
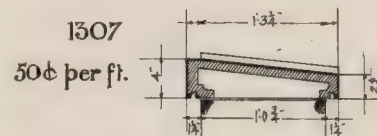
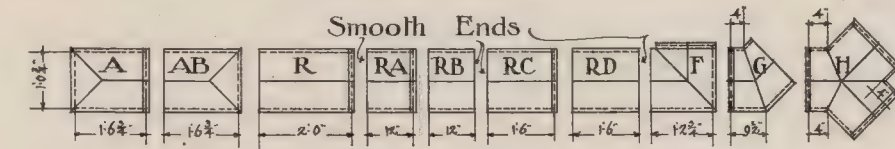
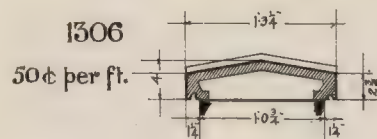
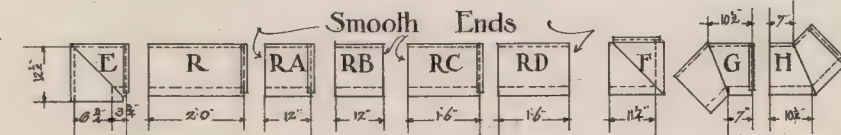
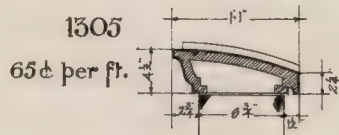
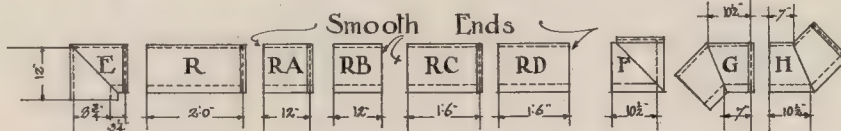
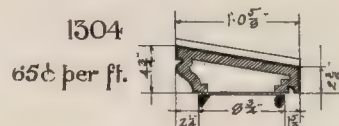
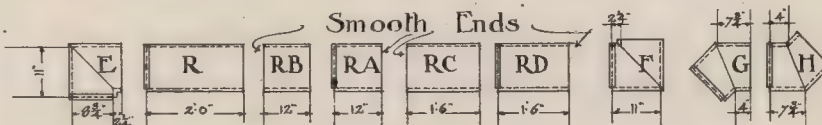
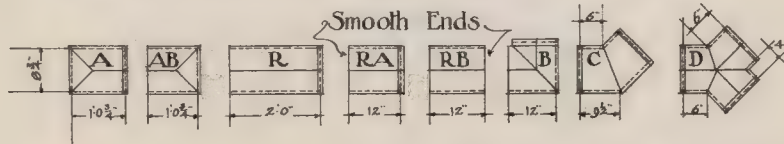
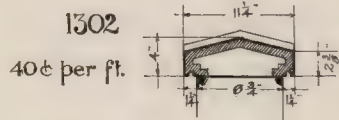
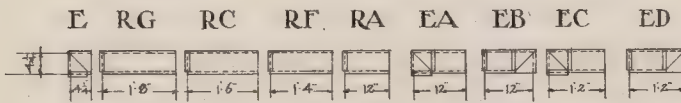
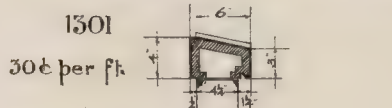
SECTION CD



THE NORTHWESTERN TERRA-COTTA CO.

Section Numbers & Sections

Plans - sizes are given on the wall line



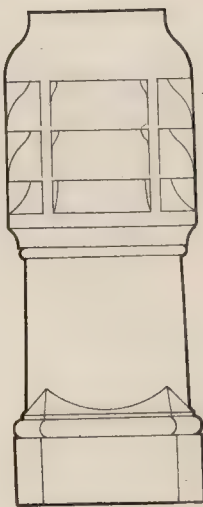
Any width of Wall may be covered by a combination of the various copings after the manner here indicated.

STOCK COPING

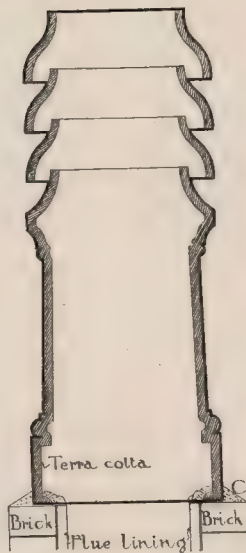
Order by letters and section numbers.
Only buff and red colors carried in stock. Miters, end pieces, etc., cost extra.

THE NORTHWESTERN TERRA-COTTA CO.

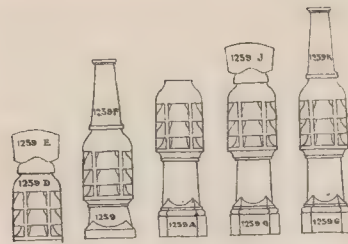
CHIMNEY TOPS



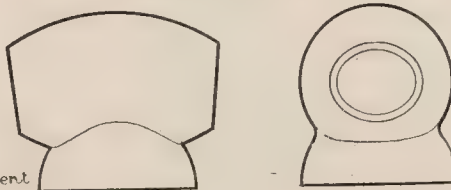
No 1259
ABC & G



Section
Method of setting
top on brick



Sketch showing varying conditions which
may be met by combinations of tops

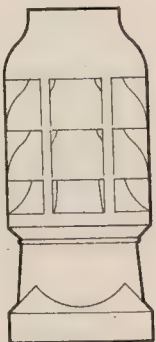


No 1259
EH & J

Stock of chimneys carried in red and buff
Special work from stock moulds requires
four weeks time

Drawings of patterns not shown in
catalogue may be had on application
In such cases state requirements and
style if possible

When flue plan is irregular or spacing
between flues insufficient to accommodate full
size top the superfluous portions of tops
can be cut away in making
In such cases full figured plans are
required.



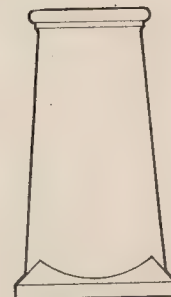
No 1259



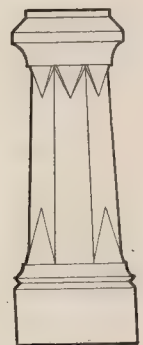
No 1256



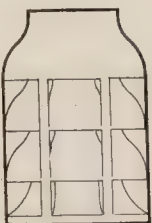
No 3001



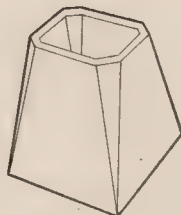
No 2041
ABC



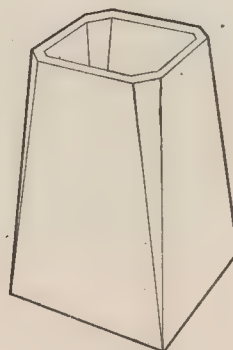
No 1254



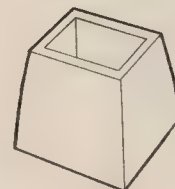
No 1259
D



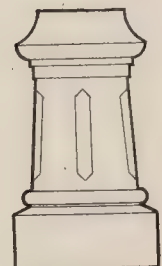
No 1248
BCDE & F



No 1248
A & G



No 3000
ABCDE & F

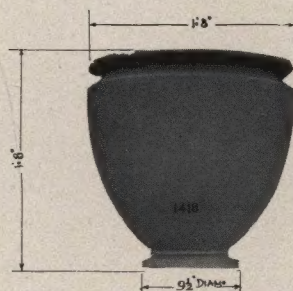
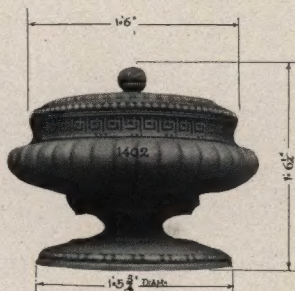
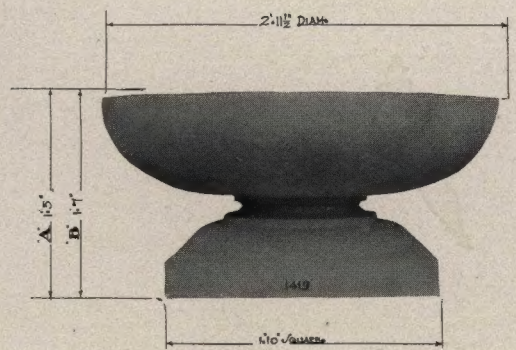
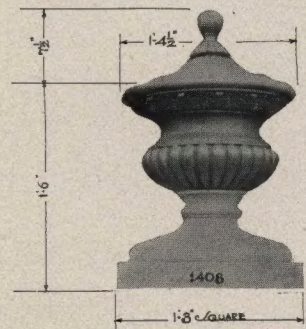
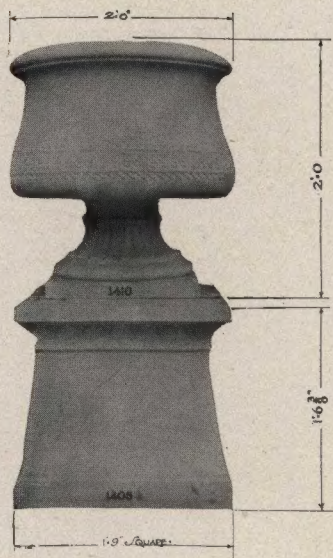


No 1255

SCHEDULE

SCHEDULE															
Number	Device	Size at base	Opening at top	Height	Diameter at base	Shape of shaft	Price	Number	Device	Size at base	Opening at top	Height	Diameter at base	Shape of shaft	Price
1248	Top	10x12	6'x 8'	1'-1"		Octagon	\$ 1 30	1250 E	Bonnet	(For 1250 A & D)	1'-1"	1'-1"	Round	\$ 1 25	
1248 A	Top	10'x10'	8'x 8'	2'-0"		Octagon	2 30	1250 F	Pipe		5' diam	1'-6"	8'	Round	1 25
1248 B	Top	10'x10'	8'x 8'	1'-1"		Octagon	1 50	1250 G	Top	1'-1'x1'5'	7x11 diam	3'-8"		Oval	7 00
1248 C	Top	10'x14'	8'x 10'	1'-1"		Octagon	2 00	1250 H	Bonnet	(For 1250 B)	1'-3"	1'-2"	Round	1 50	
1248 D	Top	14'x14'	10'x10'	1'-1"		Octagon	2 25	1250 J	Bonnet	(For 1250 G)	1'-3"	10 1/2'x10 1/2'	Oval	1 25	
1248 E	Top	14'x18'	10'x14'	1'-1"		Octagon	2 50	1250 K	Pipe		4x6'diam	1'-9"	8'x10'	Oval	1 75
1248 F	Top	18'x18'	14'x14'	1'-1"		Octagon	3 00	2041 A	Top	1'-1'x1'-1'	9'diam	2'-2"		Round	4 00
1248 G	Top	15'x15'	1'-1'x1'-1'	2'-0"		Octagon	4 00	2041 B	Top	1'-1'x1'-5'	9x11'diam	2'-2"		Oval	5 00
1254	Top	11'x11'	6 1/2'diam	2'-6"		Octagon	3 50	2041 C	Top	1'-5'x1'-5'	1'-1'diam	2'-2"		Round	6 00
1255	Top	1'-1'x1'-1'	7'x7'	2'-0"		Square	3 50	3000 A	Top	8'x10'	4'x8'	10'		Square	1 25
1256	Top	15'x15'	7'diam	1'-10"		Round	5 00	3000 B	Top	10'x10'	8'x8'	10'		Square	1 50
1259	Top	1'-1'x1'-1'	7'diam	2'-6"		Round	3 50	3000 C	Top	10'x14'	8'x10'	10'		Square	1 75
1259 A	Top	1'-1'x1'-1'	7'diam	3'-8"		Round	3 00	3000 D	Top	14'x14'	10'x10'	10'		Square	2 00
1259 B	Top	15'x15'	11'diam	3'-8"		Round	8 00	3000 E	Top	14'x18'	10'x14'	10'		Square	2 25
1259 C	Top	10'x12'	6x8'diam	3'-8"		Oval	5 00	3000 F	Top	18'x18'	14'x14'	10'		Square	2 50
1259 D	Top		7 1/2'diam	1'-7"	1'-1"	Round	2 50	3001	Top	12'x12'	9'diam	3'-0"		Round	7 50

THE NORTHWESTERN TERRA-COTTA CO.



PRICE LIST					
Nº 1400	\$10 00	Nº 1406	\$10 00	Nº 1415 C	\$15 00
" 1401	10 00	" 1408 WITH COVER	12 00	" 1416	20 00
" 1402 WITH COVER	17 00	" 1408 WITHOUT COVER	10 00	" 1417	20 00
" 1402 WITHOUT COVER	15 00	" 1410	16 00	" 1418	6 00
" 1403	14 00	" 1412	30 00	" 1419 A	10 00
" 1404	10 00	" 1415 A	30 00	" 1419 B	11 00
" 1405	20 00	" 1415 B	22 50	" 1420	12 00

Vases.

